

STAR WARS GALAXY

MAGAZINE



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III We were barely in the door when they handed us confidentiality statements to sign. That's a standard, if a bit daunting procedure when visiting a hush-hush movie set, though I was prepared to let them take one of my big toes in order to get a peek at the making of the first *STAR WARS* prequel. Besides, signing the form meant they were definitely going to show us some juicy stuff during our two-day visit to Leavesden Studios, stuff we wouldn't be able to report on for months under pain of torture by Boba Fett. Bring it on!

SWGM Publisher Ira Friedman and I were among a group of official *STAR WARS* magazine staffers invited to tour Leavesden last August. The production, under the direction of George Lucas—marking his first time back in the director's saddle since helming the original *STAR WARS*—was in full swing, so we were able to see many parts of the moviemaking process. It was, in a word, fascinating.

Leavesden, about 20 minutes north of London by train, is a former aircraft engine factory, with cavernous hangars and airstrips—

an ideal place to build the enormous sets and house the various departments necessary for making a movie of this magnitude.

We stepped inside young Anakin Skywalker's modest home, where Luke and Leia's father and the future Darth Vader

grew up. The exteriors of those scenes had already been filmed during a two-week shoot in Tunisia, though there was some sand on the Leavesden set to lend a bit of authenticity. We sat inside the cockpit of the Queen's (Natalie Portman's character) space vessel, erected across from the cockpit of another spacecraft for the Jedi Master (Liam Neeson) and Obi-Wan Kenobi (Ewan McGregor). We saw several other interior sets, as well as an outdoor one that serves as the exterior of the exquisite Italian castle in Naples where the production had traveled earlier in the summer.

The amount of construction and the swarms of workers everywhere debunked the theory that Episode I is going to be an all-digital extravaganza. Yes, there will be computer-generated (CG) special effects and settings in most every scene, but there's still plenty of traditional, hands-on filmmaking in the prequels.

That was especially evident as Nick Dudman took us through his Creature Effects Department, showing us the laborious process of making molds and fabricating latex masks, heads, arms and other body parts, then hand-painting them, stitching hair and other time-consuming tasks to prepare the creatures for filming. Subsequent CG work at Industrial Light & Magic will bring some of them to cinematic life, but the human touch is where it all begins.

Throughout the two days, we saw things and heard things that convinced me that Episode I will not disappoint. It contains many of the themes and the look and feel of the *STAR WARS* we know and love, but because of a strong story and advances in technology—many of them pioneered by Lucasfilm—the prequels will reach an entirely new level of adventure.

Regardless of technology, it's very clear that the essence of *STAR WARS* remains the story and the telling of it. George Lucas himself reiterated that point several times during our luncheon/interview with him. While there is a perception of Lucas as some high-tech wizard, he admits a preference for directing scenes devoid of special effects. "I actually enjoy the scenes without any of that stuff in it," he says, "where you just have actors saying lines. That's the fun part."

Indeed, seeing the actors, human and alien, dressed in all kinds of outrageous costumes at Leavesden, reminded us that when May of 1999 comes, moviegoers will flock to theaters to see them, not computers. Characters are the fun part of *STAR WARS*.

See you in the next issue... when *STAR WARS GALAXY MAGAZINE* will launch a bigger, bolder new look and editorial focus. Be sure to join us!

Bob Wood

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Design Director: TOM CARLING
Senior Editor: STEVE SANSWEET
Contributing Writers:
KEVIN J. ANDERSON, JONATHAN
BAYLIS, TOM BYRON, JOSH LING, SHANE
MORRISSEY, JANE PALEY, PETER
SCHWEIGHOFER, BILL SMITH, MARK
COTTA VAZ, DAN WALLACE
Contributing Artists: BRIAN DUFFEE,
JOE QUESADA
Creative Consultants:
LEN BROWN, JOHN WILLIAMS
Editorial Assistant: JOSHUA IZZO

Publisher: IRA FRIEDMAN
Production Director: JERRY MCCARRICK
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ON THE COVER

Art by Joe Quesada, Jimmy Palmiotti and Atomic Paintbrush

Rebel Report

"Notes from Leavesden"

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Around the Galaxy

Special Prequel Report: Photos and news from the set, plus an interview with George Lucas

SMITHSONIAN EXHIBIT:
STAR WARS IN D.C.

The Air & Space Museum has opened a spectacular show

COVER ARTIST PORTFOLIO:
JOE QUESADA

The creator of Ash pulls our leg.

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WANT TO BE A JEDI?

STAR WARS novelist Kevin J. Anderson tells you what it takes

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NEW DARK HORSE MINI COMIC:
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CHAPTER ONE

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Tom Veitch talks about writing comics starring Jedi Knights

Star FX

Part Two of the fascinating history of special effects

Game Room

Jedi play an important role in LucasArts STAR WARS games

GALACTIC BAZAAR

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- Collectors' Comlink: Q&A
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♦ I have been a **STAR WARS** fan for about four years and have been a Carrie Fisher fan most of my life. Over the years I have seen pictures in your magazine that people send in of their **STAR WARS** collections. My father suggested that I take a snapshot of a section of my collection and send it in to you. But the things you see are only a 10th of my entire collection! The Princess Leia cardboard stand-up in the photo was a gift from my parents for Easter this year. So far it is my favorite item in my collection. **TINA MARIE DUSSAULT**, Worcester, MA



♦ On July 19 at the San Diego Comic Con International approximately 3,000 fans (myself included) were lucky enough to see the famous "Tosche Station/Biggs scene" in its entirety. It was literally

a dream come true. It was a great gift from Lucasfilm to Star Wars fans, care of Steve Sansweet. Another highlight of this presentation was the original screen tests for young actors Harrison Ford, Carrie Fisher and Mark Hamill. I would like to thank Steve Sansweet for all the Star Wars joy he has shared with us, his fellow fans. **JUSTIN "SCOTBOT" CHESHIRE**, Via e-mail

♦ I think that Brad Williams' theory on Yoda in Issue #11 ["Communiqués"] is totally incorrect! In a recent poll I did with a bunch of friends, I have found that it is more likely that Yoda is not a name, but a species. Jawas may be short and wear capes, but do they live 900 years? I didn't think so. **MASTER TALON**, Via e-mail

♦ I'm an 18-year-old **STAR WARS** fan from Costa Rica. In Issue #12, you forgot to mention female characters in LucasArts video games: Jan Ors from Dark Forces and Ru Murleen from Rebel Assault. **EDDIE JARA**, San Jose, Costa Rica, Via e-mail



♦ Envelope art by **LAURA RACERO** Madrid, Spain

♦ I recently read that some fans are finding it difficult locating Snaggletooth in the cantina. This plagued me, too, as I have tried locating him for years. Unfortunately, you will never be able to find him unless you have the widescreen version of the film. The best shot of Snaggletooth happens just after Luke and Ben flee the cantina due to the stormtroopers checking out the situation. There is a shot of the stormtroopers walking by Han and Chewie sitting at their table. Sitting on the left side of the screen is Snaggletooth. Unfortunately, he is cut from screen when the film was formatted for television. Hope this helps! **BEN PIEPER**, Via e-mail

♦ IN "MASTERS OF MOVIE MAGIC" (ISSUE 12), I HAVE TO DISAGREE WITH AUTHOR MARK COTTA VAZ THAT THE "MAGIC LANTERN" IS "AN ENTERTAINMENT ART FORM EVEN NOW BEING SWALLOWED UP BY THE SHADOWS OF HISTORY." ALTHOUGH ITS CANDLE HAS LONG SINCE BEEN REPLACED BY THE ELECTRIC LIGHT BULB, AND ITS GLASS BY CELLULOID OR CLEAR PLASTIC, THE DESCENDANTS OF THE "MAGIC LANTERN" ARE ALIVE AND WELL IN EVERY OFFICE BUILDING, SCHOOL AND LIBRARY AUDITORIUM AND MOVIE THEATER IN THE WORLD. TODAY, WE CALL THESE MARVELOUS MACHINES OVERHEAD TRANSPARENCY PROJECTORS, SLIDE PROJECTORS AND MOVIE PROJECTORS. I WOULD LIKE TO THANK THE MR. VAZ FOR ENLIGHTENING ME AS TO THE INVENTOR OF THIS WONDERFUL TECHNOLOGY. **RONNIE LAJOIE**, HAL5@ADVCOM.NET, HUNTSVILLE, AL

COMMUNIQUE

♦ Your magazine is cool. **STAR WARS** rocks!! Only, in junior high, being a girl who likes **STAR WARS** isn't exactly cool, but I don't care! I love the **STAR WARS** school supplies ["Around the Galaxy," Issue #12] Your article "Leia Rules" was cool! And in response to Ashley "Leia" Finbow's letter, I agree, but I can't say that Princess Leia being a heroine has shaped my character as an adult, because I am kind of only 12, but it HAS enhanced my childhood! @(":"), **AIMEE ORGANA**, razf53c@prodigy.com

♦ I am currently stationed in Germany with the military. I am also the biggest **STAR WARS** freak in my entire unit. So when the *Special Edition* of *The Empire Strikes Back* in German translation beat the English version to the theaters, my NEW mission became to see it at all cost. Which I did. And it was cool, too. To see and hear Darth Vader and Master Yoda speak in German was too weird, but excellent. If it hadn't been for the fact that I've seen it so many times (I was quoting the lines to myself in English), I would have been lost. But it was worth it to finally see the Battle of Hoth redone and on the big screen!! **PFC RAMIREZ**, Germany

♦ I AM A HUGE WEDGE ANTILLES FAN AND AGREE WITH CHRIS PLANICKA ["COMMUNIQUE," ISSUE #11] THAT WEDGE DOESN'T GET HIS SHARE AT GLAMOUR IN THE **STAR WARS** UNIVERSE. I BELIEVE THAT YOU SHOULD DEVOTE AN ISSUE TO THE STARSHIPS OF **STAR WARS** AND OF COURSE, THEIR PILOTS. **BRANDON BOULAIS**, Pismo Beach, CA

♦ I am a collector of Kenner's STAR WARS figures and would like to congratulate the company on a great job. I do agree with Jakobus Van Der Ploeg ("Collectors' Comlink," Issue #12), though, about the fabric clothing used on the old figures, especially the Jawas. I would also like to see the Cantina Band in figures, as well as Wedge Antilles, Nien Nunb, the rancor and some Ewoks. And why not a B-wing or Tydirium shuttle? MARTIN SMITH, Queensland, Australia, imsmith@petrie.starway.net.au

♦ In Issue #12 you had a article on "The Women of STAR WARS." I was hoping that you would have put in Shira Brie, a.k.a. Lumiya, from the old Marvel STAR WARS comics. Shira Brie was a very important character. She portrayed an Imperial spy, dark side adept and Sith Lord. She, like [Admiral] Daala, is one of the strongest woman in STAR WARS, if not as well known. MARYW@co.ha.md.us

♦ I am probably the biggest Darth Vader (and Boba Fett) freak ever. I noticed an error in Issue #11. On the Darth Vader poster, you write that the TIE fighter he used in ANH was a TIE interceptor. It is actually a TIE Advanced x 1 Prototype. The TIE interceptors weren't seen until ROTJ. HEIDI TURNER, Jacksonville, FL



♦ Yours is the best STAR WARS-related magazine I have ever read! But Issue #12 is my most favorite yet. Even though Luke is my number one hero, I am glad the STAR WARS females finally got their fair shake. In the Dark Horse comics they are just as pivotal as the male characters. I also love "Collectors' Comlink." As a collector I am so glad that you have this column, and especially Mr. Sansweet, the guru of STAR WARS collectibles. JERMY RYDER, Mexico, New York, jhai@juno.com

♦ Your magazine is truly awesome and a great help to learning more about the STAR WARS universe. Just one problem—Boushh! Nobody ever writes anything about him except that he's an Ubesian, he was killed by Xizor and Leia wore his costume to save Han. What about his past, his adventures and so on? I'm tired of seeing everything about Boba Fett. Boushh had been my favorite since the original movies and toys came out. It's about time someone put him in the spotlight for a change (without mentioning Leia). If there's anyone else out there who's a disgruntled Boushh fan like me, please write and let your feelings be known. RYAN HEBERLING, Exoarchy@hotmail.com



♦ I have living proof of Boba Fett being male and human. I got this information from *Tales of the Bounty Hunters*. In Dengar's story, "Payback," they said at the very end that he found a man lying in the sand outside of the Sarlacc and explained how he blew it up and crawled out. Also, Jaster isn't exactly a girl's name. I also would like to bring attention to a mistake made in *Return of the Jedi*. In Jabba's palace, if you look at Boba Fett's helmet, you can see that the antennae is on the wrong side of his head! I love your magazine! I really like the little carved STAR WARS symbols found on the cover [Issue #12] on the stone wall with Princess Leia. Keep up the supremo work! KATIE PUGH, Via e-mail

♦ Envelope art by JIM SIMKO Islip, NY

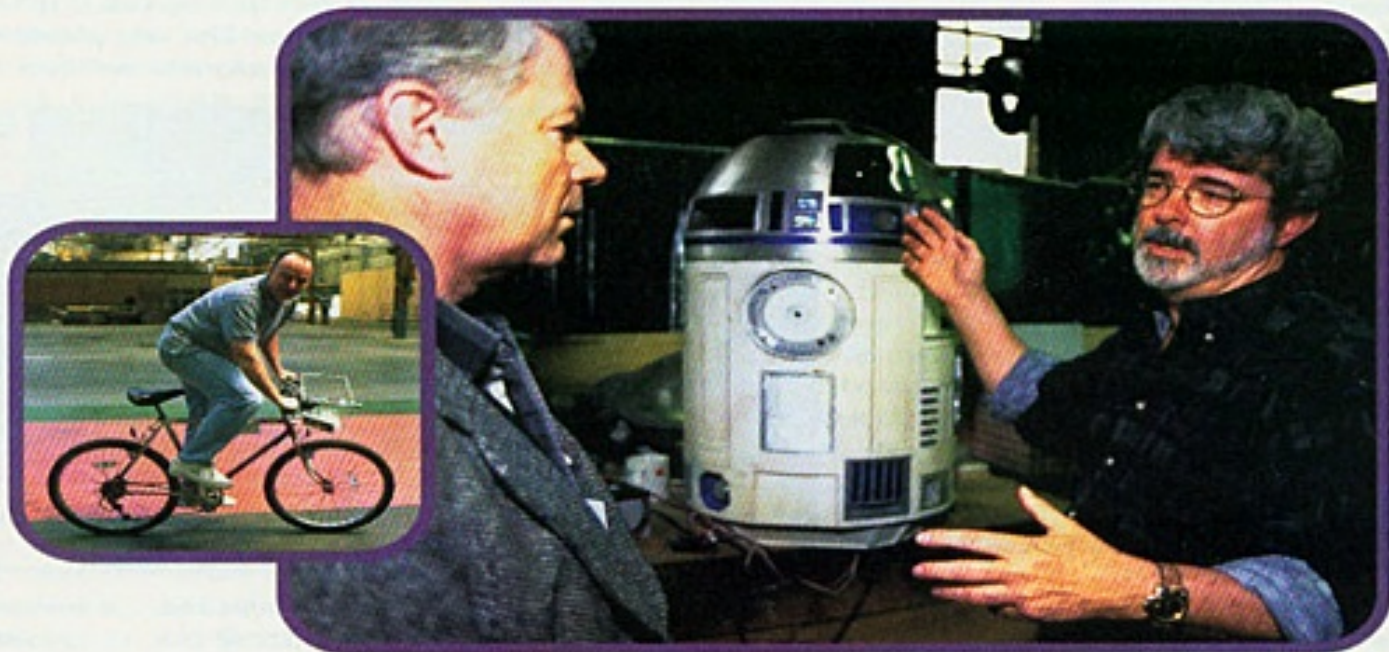
♦ Thank you for your delightful Issue #12 featuring Darth Vader! I immediately recognized your photos of Dave Prowse at Disney/MGM Studios—I was there! I was on a family vacation, and read the roster for the daily events, which included a procession, interview and photo session with David Prowse! Temporarily dependent on a wheelchair, I was taken to the front of the line by Star Tours attendants. Not only did I get a signed photo from David, I got a hug, a kiss and some great personal photographs! Talk about being in the right place at the right time! I would love to thank him for his kindness to a long-time fan! KIERIAHN@aol.com

♦ Yours is the best STAR WARS-related magazine I have ever read! But Issue #12 is my most favorite yet. Even though Luke is my number one hero, I am glad the STAR WARS females finally got their fair shake. In the Dark Horse comics they are just as pivotal as the male characters. I also love "Collectors' Comlink." As a collector I am so glad that you have this column, and especially Mr. Sansweet, the guru of STAR WARS collectibles. JERMY RYDER, Mexico, New York, jhai@juno.com

♦ I would just like to bring to your attention a minor error in Issue #11. On the poster dedicated to the Dark Lord is a small picture of his Super Star Destroyer, *Executor*. If his flagship is only eight meters long, as listed, a man of Vader's size might have a little (no pun intended) trouble fitting into it. It is supposed to be the second largest spacecraft, the largest being the Emperor's *Eclipse*. I think the length might sound better at eight kilometers, not eight meters. RICHARD TILLOU, Thrawn717@aol.com

WE INVITE YOUR COMMENTS AND QUESTIONS, ESPECIALLY RELATING TO THE WIDE GALAXY OF STAR WARS COLLECTIBLES. MAIL LETTERS TO (OUR NEW NAME!) STAR WARS GALAXY COLLECTOR, ONE WHITEHALL ST., NEW YORK, NY 10004. OR E-MAIL US AT SWGTOPPS@AOL. WE RESERVE THE RIGHT TO EDIT LETTERS FOR LENGTH AND CLARITY.

AROUND THE GALAXY



SPECIAL PREQUEL REPORT

For two wonder-filled days last August, STAR WARS GALAXY MAGAZINE toured the prequel set at Leavesden Studios. George Lucas was in the thick of directing Episode I, but he and Producer Rick McCallum took time to discuss the project. Their interviews are included in this special report.

We saw creatures, props, costumes and sets being created, as well as mammoth sets erected in hangars that comprise the former aircraft engine factory. We watched as a few scenes were filmed.

Nick Dudman's creature shop was crawling with outrageous aliens. Amidst drawings and models, Production Designer Gavin Bocquet talked about designing sets.

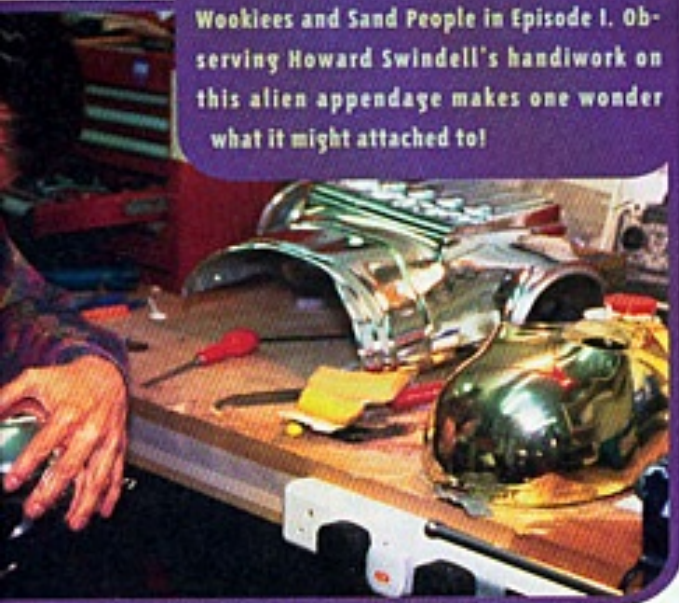
We sat in the Queen's starship, walked through Anakin's bedroom and stood in a hangar filled with the coolest new fighter planes... What follows, though, is a peek at what's coming in May 1999.



RT



We really appreciated going behind-the-scenes to see how a *STAR WARS* film is made. It's something you don't think about when you're sitting in the theater, that what's over in two hours took more than two years to create. Here's some of what we saw. Clockwise, from left: The cavernous sets at Leavesden are most easily traversed on a bike, as design chief Gavin Bocquet learned. James Morgan working on a mold in the Props Department. Chris Barton getting inside the head of a droid in the Creature Effects Department. Believe it: There will be Wookiees and Sand People in Episode I. Observing Howard Swindell's handiwork on this alien appendage makes one wonder what it might be attached to!



George Lucas Interview

SWGM: What were some of the visual and aesthetic influences you had when coming up with the look of *Episode I*?

GL: We had about five or six designers, and I was writing the script at the same time. So I would go into the designers and say, 'We need speeders, I want to see speeders. Something reminiscent of the ones Luke was driving around, modernistic, art moderne, but I'm putting it in a very Italian setting, so I need something that fits into that.' I would talk them through what my desires were, and they would start designing, basically designing what I would write. It took a very long time. I was using a myriad of influences from all over the place. A lot of art nouveau, a lot of Victorian versions of Italian Renaissance.

SWGM: What is the difference between directing now, with all the computer-generated (CG) work being incorporated, versus what you did 20 years ago?

GL: When I started the first *STAR WARS*, I had absolutely no idea what we were going to do. Everybody said that what we were doing was impossible, and I sort of blindly went ahead and did it anyway. I committed myself to all kinds of things that there really were no answers to. This time, even though I'm pushing ILM [Industrial Light & Magic] into frontiers they've never gone into before, I know after working with them for 20 years that they can do it.



SWGM: Can you tell us about some of the main cast members and why you cast them? Liam Neeson, for instance?

GL: Primarily my focus on casting has always been to cast the best talent possible, the best actors, and then to find people who actually are the characters, who embody them as physical entities. I got very fortunate this time finding a cast. I found people who seem to be born to play these roles. Almost across the board this cast is perfect, almost exactly as I had imagined the characters to be like when I was writing. Liam Neeson is a master Jedi, the center of the movie, just like Alec Guinness was in the first movie. You think, where are you going to find another Alec Guinness, where are you going to find someone with that kind of nobility and that kind of strength and that kind of calm? Jake Lloyd is a natural. He's bouncy, cheerful, everything you would want. He's sort of a young Luke Skywalker, which is

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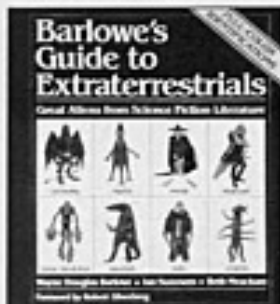
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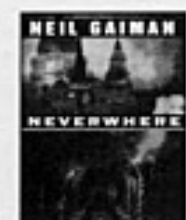
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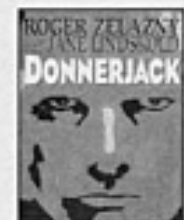
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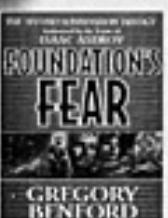
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what he's supposed to be, even though he's the young father of Luke Skywalker. He has to embody the same presence that Luke has in the first film. Natalie Portman plays the perfect Queen; she's very strong. At the same time, she's very young. She plays a 14-year-old Queen, and it's the same problem I had in the first film with Princess Leia. Our completely CG character is a very hard character to figure out—very hard dialogue to understand and make work. Kind of Yoda times 10. But Ahmed Best just sort of took to it. It takes a very particular kind of personality. Ewan McGregor is the perfect young Harrison Ford, but he's also a great young Alec Guinness. He's extremely relaxed and very strong. All the things that Alec Guinness is.

SWGm: *This has been called one of the most anticipated films in movie history. How do you deal with that kind of pressure?*

GL: It's basically my movie that I have been working on for 20 years, and the fact that everybody loves it and goes crazy for it is fine. But at the same time, I'm telling a story I want to tell. I'm doing things that in certain cases might be unconventional, that I might get killed for, but I'm doing what I want to do. I'm making it the way I want to make it. There are areas that I carefully avoided in the first three films. There are a lot more costumes and a lot more designs, a lot more hairdos. They'll drive you nuts. I like them. I work in this great, odd genre that doesn't really exist. It's a mini series done with feature-length films, and it's not done as one unit—it's done as what will eventually be 40 years. It will ultimately be 12 hours of just one story. It's broken into a bunch of pieces, but it's just one book. It's like a symphony more than a movie. It was all done on purpose to create a certain feeling when you watch all of them in order. Certain lines become more meaningful. It's going to change the first three movies rather dramatically. That's my whole reason for doing it. If it didn't change them, I wouldn't be doing it.

SWGm: *What do you find is the most difficult aspect of the creative process?*

GL: Getting up at five o'clock in the morning. [Laughter]

SWGm: *What's an average day like for you?*

I leave the house at 6:45 a.m. We finish up around 8-8:30 p.m., sometimes 9:30. Then I go around and check and approve things until 10 or 11, then see dailies for a couple of hours. Then I get up again around 5.

SWGm: *How much of the movie takes place on Tatooine?*

GL: Probably about a third of it. We finally get to see Jedi do what Jedi were designed to do. In the first one, you had this very old Jedi who was ready to go, and one who had been reconstructed, who was half human and half machine. The only other Jedi who comes along is Luke, who is sort of semi-trained by Yoda, but never really gets the full training. So you've never seen a real Jedi doing what the real Jedi do, until now.

SWGm: *Is the plan to stagger the films at two-year intervals after the first one?*

GL: It'll be two or three. I haven't really decided yet. I was hoping to do it in two years, but we are still trying to figure out all this animation, which is one of the reasons we didn't do all three of them together. About 40-50% of the movie is animated. Integrating that, and making it work, takes about 18 months to two years alone.

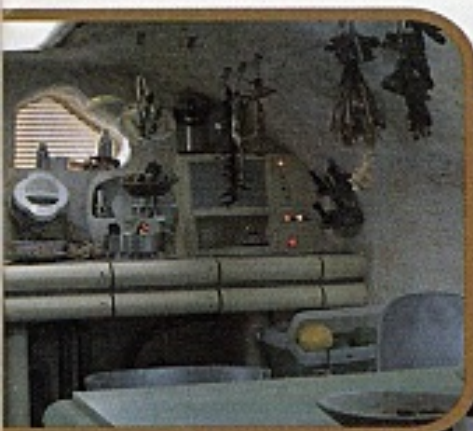
SWGm: *Are you anticipating any new technology to emerge in the process?*

GL: We're depending on it. If we don't invest in new technology, I don't know what will happen. That's the part that scares a lot of people. We depend on our ability to come up with ideas and things that right now don't exist. ILM has spent the last nine months trying to reinvent some of these techniques. We have to write new software to do some of the things I want to do. We have a truly synthetic cyber-character. We did some acting in *Casper*, and obviously we made some very life-like creatures in *Jurassic Park*, but nobody's ever made a life-like creature that acts. You have a performance from the character, and he's a regular character. We're doing that.

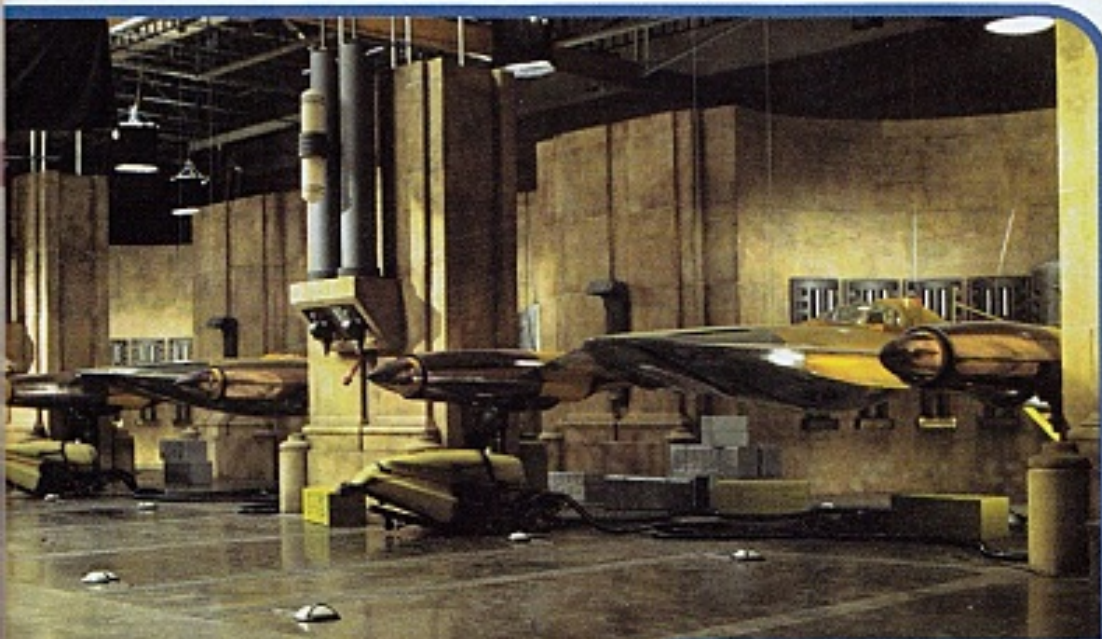
SWGm: *Do you read a lot of science fiction?*

GL: I'm not a particularly big fan of science fiction. I read a lot, but mainly I like history more than I like science fiction. The thing I find interesting about science fiction is that it's a form where you can deal with contemporary issues in a way that's non-inflammatory to people. You can deal with issues and ideas, take them out of their natural setting and deal with them in a more interesting way. That's what I like about science fiction. It's a much more interesting and intellectual genre than what people think.





Episode I will include a multitude of computer-generated shots, but that doesn't mean the movie is without outrageous physical sets. We had to duck our heads to get inside Anakin's bedroom (*above*) filled with high-tech gadgets. During filming, though, R2-D2 didn't fit through and they had to enlarge the doorways. The kitchen in the Skywalker's quarters (*left inset*) is a lot like Aunt Beru's in *Star Wars*. Another set (*right inset*) is a place where a wide variety of aliens can make themselves comfortable.



This hangar (built within a hangar, ironically enough) is the setting for a big battle scene. It houses many sleek new starship fighters (*cockpit in inset*), whose design reminded us of big-finned Cadillacs from the late 1950s.



Much of what we saw at Leavesden was secret, which was frustrating. We'd see one incredible object or set after another—only to be told that they couldn't tell us about them! That was the case with the 12'-high, heavily armored battle tank on an outdoor set and the ramp of some giant new spacecraft.



BEGINNING IN FEBRUARY, WE'RE...

STAR WARS GALAXY COLLECTOR



So that *Star Wars Galaxy Magazine* can delve even deeper into the ever-expanding universe of collectibles—toys, figures, replica props and costumes, books, comics, games, ceramics and more—we're changing our name to *STAR WARS GALAXY COLLECTOR*. Look for Issue #1, in a bigger, bolder format, in February.

- ★ Kenner lifts the curtain on its all-new 1998 line of *Star Wars* action figures, vehicles, playsets and other toys and collectibles, including the bigger, better, state-of-the-art *Millennium Falcon*.
 - ★ Drew Struzan interview and portfolio. We commissioned the prolific *Star Wars* illustrator for a brand-new, dazzling portrait of George Lucas (left), which is included as an exclusive poster giveaway.
 - ★ Collectibles guru Steve Sansweet continues his wide-ranging Galactic Bazaar section, including his "Star Wars Stuff" column, a updated price list, "Fantastic Fans" and "Collectors' Comlink."
 - ★ An expanded "Around the Galaxy" section put together by David Piggras and Martin Thurn, the highly regarded and knowledgeable *Star Wars* aficionados and super-snoops.
- Plus... Prequel news... new product reviews... free giveaways & prizes... and much, much more!



George Lucas took his cast and crew back to the Tunisian desert, the setting once again for Tatooine. *Above:* Lucas and David Tatterfall, Director of Photography, discuss a shot as Artoo patiently waits for his cue. The set was also populated with less-identifiable inhabitants (left). Everything went smoothly until a ferocious sandstorm blew through, destroying some things, but luckily leaving the crew unscathed.

Exclusive Interview: Rick McCallum

SWGM: What do you think is the greatest strength this movie has going for it?

RM: Story. Definitely the story. The special effects are huge, but they are there only to support the story. We are pushing the direction of character animation to a huge degree with certain characters, but they're such wonderfully developed personalities that it's not really about the technology; it's only a tool and only helps us to create and do things you couldn't possibly do even two or three years ago.

SWGM: How much did your work on the *STAR WARS* Trilogy Special Edition prepare you for Episode I?

RM: Enormously. When I first sat down with George, he was very specific about what he wanted to achieve in the *Special Editions*, especially with *STAR WARS*, because that's all we were going to do at first. They were all the things that he had to make serious compromises on. With the film, we can continuously achieve this dream-like state of being able to go back and rewrite, reshoot and re-edit. At the end of the day, unlike the first films, if it doesn't work, there's nobody we can blame except ourselves. That's liberating and terrifying at the same time. Terrifying if it doesn't work...

SWGM: Who is your favorite character in Episode I?

RM: An amazing new character, portrayed by Ahmed Best, which will eventually require computer animation post-production work. Ahmed's one of those guys who seizes a character and embodies it. He's given the character an attitude. What happens is that Ahmed comes in, and we rehearse the scene with him. We'll do four or five takes until the actors feel incredibly comfortable. Then, once we have that take, we will shoot a blank plate without him there. After we have done six, seven, eight takes all together with the rehearsals and everything else, the actors are pretty comfortable, because Ahmed gives so much to that. He's off camera, so he's giving the lines. They know where they're supposed to be looking; they know how they're interacting with him. Then we use that as the plate that we'll then animate.

He's a wonderful sidekick. He's discovered by Liam Neeson's character, and he becomes a part of the Jedi entourage. There is a whole movement of him throughout the course of the film that is very interesting.

SWGM: He plays a major role?

RM: A seriously major role. He'll be in the film for an hour.

SWGM: Who does Terence Stamp (General Zodd in *Superman*) play?

RM: I can't tell you anything [laughter]. I could have, had Lynne [Hale, Lucasfilm Director of Communications] not been here! I've already been kicked twice! [Laughter]

SWGM: Can you tell us anything about Samuel L. Jackson's character?

RM: It's a small role, but an important one. Samuel said that he had a lot of fun playing the part.

SWGM: Are you looking toward the second and third prequels at this point?

RM: I've just started. In fact, Robin Gurland is going to start her preliminary casting once we get a slightly clearer picture of a few more characters.

SWGM: When do you expect to start shooting? Are Episodes II and III going to be produced back-to-back?

RM: Back-to-back and simultaneous. We should start in January, 2000, here at Leavesden, then shoot until September of that year.

SWGM: This is looking a bit far down the road, but when do you think we're likely see the first prequel come out on video?

RM: It's so hard to predict that, because it's out of our hands in so many ways. We have control over it, but the business will change so dynamically by then.

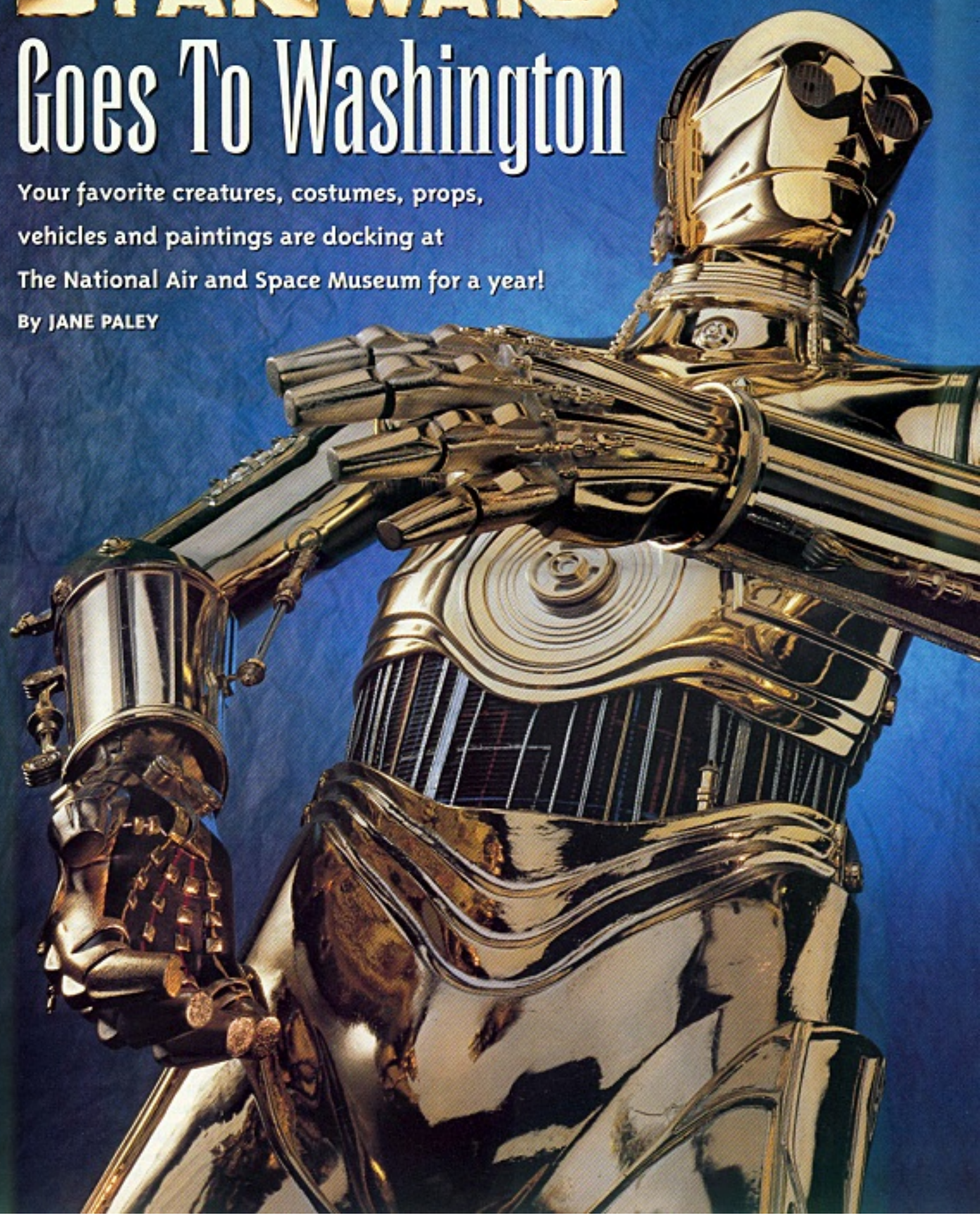


STAR WARS

Goes To Washington

Your favorite creatures, costumes, props,
vehicles and paintings are docking at
The National Air and Space Museum for a year!

By JANE PALEY



In July, at Leavesden Studios outside London, on the set of *STAR WARS: Episode I*, director George Lucas took time out of his hectic day of shooting to reflect on the *STAR WARS* exhibition that opened at the Smithsonian Institution in Washington, D. C., on October 31.

The National Air and Space Museum is housing one of the largest collections of *STAR WARS* artifacts ever assembled—some 200 items in all. The original models of R2-D2 and C-3PO will be on center stage. Appropriately, for a museum dedicated to flight, a fleet of *STAR WARS* vehicles will be showcased, among them the Millennium Falcon, a TIE fighter, an X-wing and a Y-wing and a speeder bike. Mannequins clad in the original costumes of Darth Vader, Luke Skywalker, Princess Leia, Han Solo and Chewbacca are also on display, as is the model of the infamous Jabba the Hutt. Besides tantalizing fans of the most popular movie series ever, the exhibition, entitled "*STAR WARS: The Magic of Myth*," will provide millions of visitors from all over the world the opportunity to closely inspect the genuine articles used in the films.

Lucas is especially pleased that the collection will be in a large national museum, where so many people will have access to it. "A lot of design work goes into making one of these films," he says, "and in many cases things are only seen for a few minutes or even seconds. I think it's great to be able to see all the details."

And that is the essence of the year-long exhibition. A chance to get up close and personal with all the coolest *STAR WARS* stuff is rare; there have been only two other major exhibits, in Tokyo and San Francisco.

Moreover, the most memorable characters, aliens, spacecraft, weapons and devices have wonderful stories behind their creation. How were they designed? Where did their sounds and languages originate? How were the vehicles made to move, and what special effects were developed to animate them? While plenty has already been said and written on those subjects, even more details are revealed in the exhibition.

Shortly before Lucas flew off to London to begin shooting the first prequel, *SWGM* sat with him and several of his principal *STAR WARS* collaborators—Sound Designer Ben Burtt, Special Effects Supervisor Dennis Muren and Production Artist Ralph McQuarrie—to get first-hand recollections (also used for the museum's audio tour) of how the major items on display came to be 20 years ago. Plus, *Episode I* and *Star Wars Trilogy Special Edition* Producer Rick McCallum added his insights about the recent improvements he oversaw. So whether you make the pilgrimage to D. C. over the next year or not, here's a *Cook's* tour of the exhibition, including some fascinating facts straight from the sources.

Close to the entrance, practically greeting visitors as they enter the gallery, are the droids, whom Lucas describes as "Mutt and Jeff characters," referring to their obvious physical and personality differences. Of course, younger *Star Wars* fans weren't around when portly Mutt and gangly Jeff played off each other in the funny papers, but the exhibit can help them appreciate that Lucas drew from a variety of sources in creating his galaxy far, far away.

For example, look closely at Threepio; there are details you may never have noticed before. Lucas spent many hours conceptualizing and refining Ralph McQuarrie's original design. The overall style is decidedly Art Deco: precise little ringlet designs; flares on the arms and legs; a series of tiny "donuts" on the head, placed in descending order.

"I was inspired primarily by the film *Metropolis* [Fritz Lang, 1927]," says Lucas, "which was one of the first films I ever saw with a robot in it. The robot was very Art Deco and very beautiful. So I decided to take that Art Deco theme and carry it through, almost as if Threepio had come from the same universe as *Metropolis*."

In addition to looking human, Threepio was also endowed with other mortal characteristics. "He's fussy, he blames, he has opinions about things," Lucas says. "He has speech, so he can articulate his personality."

Not quite so for R2-D2, who must express himself with whistles and beeps. And in contrast to Threepio, Lucas wanted a more technological counterpart in Artoo. For help with that, he asked Ben Burtt to come up with sounds that would be computer-like, but would also give the droid personality. The assignment required Burtt to combine an interesting medley of sounds.

"We would make baby sounds—the kinds of noises a child



GEORGE LUCAS on Yoda's future...

"In the next film, Yoda is in a few scenes, and it'll be Frank Oz and the puppet just as it's been in the past. Yoda has some conversations, but he is not that active in the film. As we get along through the series, he gets more active, and eventually he will be a computer-generated character. We still may end up using the close-ups as the puppet, because they're so effective. You do what can be the most emotionally expressive, what can do the best job of acting."



might make before he or she has learned to talk," says Burtt, who won an Academy Award for *STAR WARS*. "I took a little water pipe like you find under a sink, blew through it and it made little whistling sounds. And I generated some electronic sounds on a synthesizer. The human element gave Artoo a sense of life, as if it was a thinking, living machine. The electronic element still kept his voice in the machine realm, because Artoo was, after all, a droid, not a living creature."

Near Artoo in the exhibition is another favorite sidekick, Han Solo's co-pilot Chewbacca. Although there have been many tales about the Wookiee's history and undying loyalty to Han, it all began with a shaggy-dog story from Lucas.

"I had an Alaskan Malamute when I was writing the film," he recounts. "A very sweet dog, she would always sit next to me when I was writing. And when I'd drive around, she'd sit in the front seat. A Malamute is a very large dog—like a hundred and thirty pounds and bigger than a human being and very long-haired. Having her with me all the time inspired me to give Han Solo a sidekick who was like a big, furry dog. Not quite like a dog, but intelligent."

Somehow, seeing Han and Chewie in the cockpit of the *Millennium Falcon* will never be the same.

Did someone say *Millennium Falcon*? The ship that Luke described as "a piece of junk?" It doesn't look like any other vessel in the galaxy. But that was exactly what Lucas wanted. "The idea," he says, "was to make it look as unusual as possible and something you instantly recognized as Han Solo's ship."

Well, it's unusual all right, and it's easy to understand why when you learn of its design origins. "The *Millennium Falcon* was based on a hamburger," Lucas says while recalling his original design instructions. "I said, 'We'll do it kind of like a flying saucer... a flying hamburger. And then we'll put two big forks on the end so it can pick up things, like it's a freighter, a utility ship.'"

The *Falcon*, one of a dozen vehicle models on display at the museum, is sure to rekindle fond movie memories among museum-goers. They'll also get a kick out of seeing the zippy, full-size speeder bike. How he helped put it through its paces during the filming of *Return of the Jedi* is something Dennis Muren remembers well.

"The speeder bike is my favorite model in all the *Star Wars* films," Muren confesses. "I was involved in doing the speeder bike

sequence, shooting in the redwood forest in Eureka, California. It was just a great idea to have these motorcycles without wheels that would race through the forest at a hundred miles an hour. The little front fins on it would move; you could actually steer it a little bit. I sat on this model and imagined what it would be like if I was Luke Skywalker."

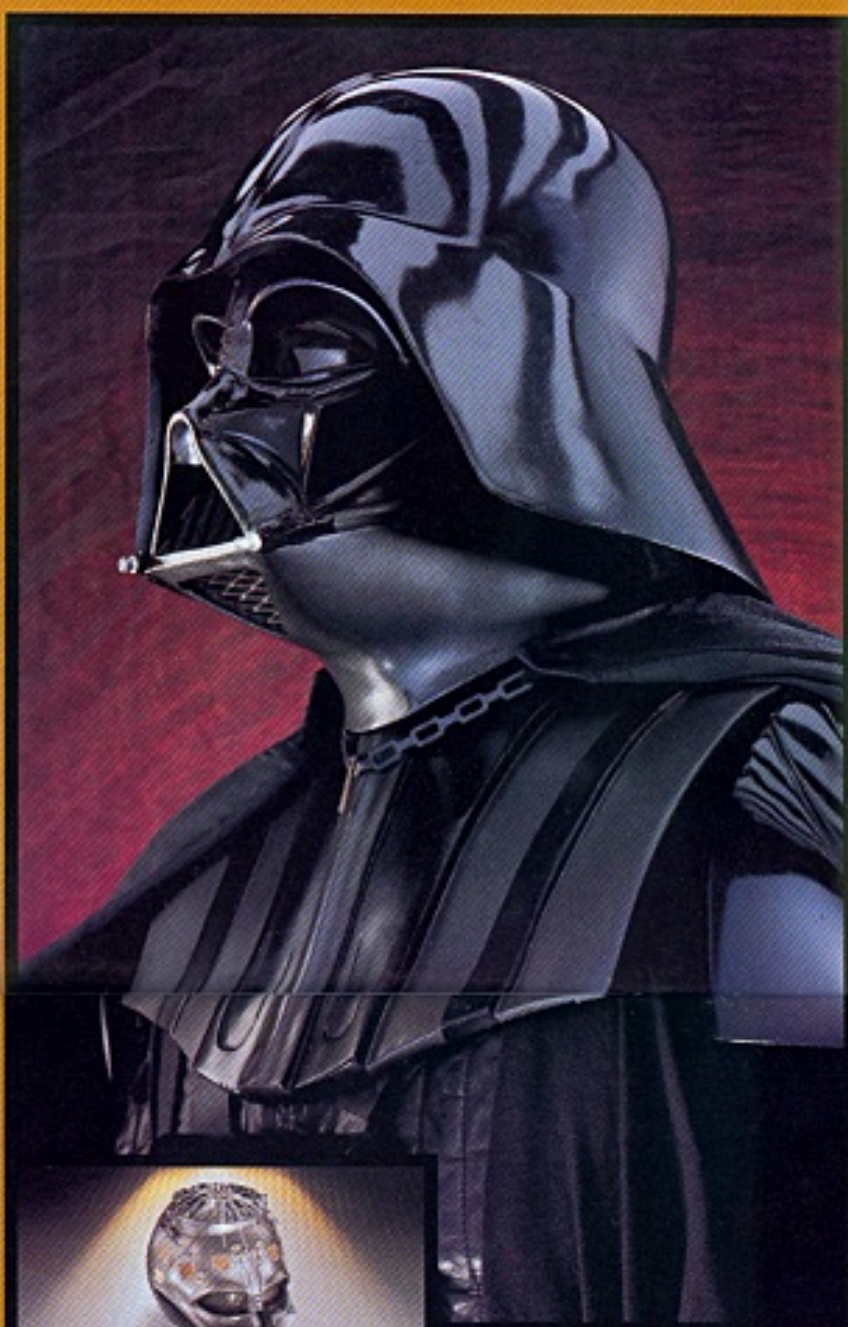
Imagining what the vehicle would sound like revving through the giant trees and switching gears was another of the clever contributions from Ben Burtt, a discovery he says today was really a lucky accident. He had come across a road crew working with a pneumatic drill. "They had gotten a stone clogged in one of the air hoses. So the drill was then turned into a very interesting musical instrument. And that became one of the principal sounds of the speeder bike."

Standing near the speeder bike in the exhibition is an Ewok, one of the stalwart little creatures that helped bring down the Empire in *Jedi*—despite the fact that they look like teddy bears. "I decided to invent a new kind of Wookiee, so I cut the Wookiees in half," Lucas says of his concept for the inhabitants of Endor's moon. "We got two for the price of one and called them Ewoks. By making them short, they turned out to be cute. But it was a primitive, unassuming society that brought itself up to overcome a technological giant. It's a David and Goliath story."

Speaking of Goliath, Jabba the Hutt is hard to miss at the Smithsonian. Situated in a large display case, the crime lord is surrounded by several of his palace cronies, as well as two adversaries, Leia and Lando (disguised, naturally, as Boushh and a skiff guard, respectively). The tableaux perfectly captures Jabba's wicked, slimy nature, which initially went through a number of variations before it was finally nailed down.

"We had some [Jabba designs] that were furry, some that were of various shapes before settling on a slug-like, walrus-like character, because that seemed to be the most disgusting," says Lucas. "We wanted him to be somebody you immediately reacted to when you saw him. That's how he became more and more of a slob."

Soon after the look of character was established, Burtt got to work on Jabba's language, a process that, oddly enough, led him to his kitchen. "He speaks Huttese, which is based on the sounds I had heard in Quechua, which is an Incan language," says Burtt. "Then



BEN BURTT on creating languages...

"We spend our lives learning to identify the human voice and the information and emotions that come out of every sound we make. So when you create a language in a movie—and we have had to create many for various *Star Wars* characters—that's the most difficult task. People are very critical of languages, much more so than they are of an explosion or a spaceship roaring by. When you have a voice, it must have certain characteristics, certain intelligence behind it, and it has to be exotic enough that they can guess what it is in order to work in a science fiction story."



we added the sound of my wife's cheese casserole in a dish. If you take a cheese casserole, mix it up closely and run your fingers around in it, you get a watery, squishy sound. A little bit of cheese casserole can go a long way."

Jabba's odd mix of sounds came together with computer imaging technology to add the hefty Hutt to the *Special Edition* of *A New Hope*, much as his coterie of palace musicians and dancers were enhanced in the update of *Return of the Jedi*. Rick McCallum explains how he worked closely with Lucas to boost the spirit of the scene in the *Jedi Special Edition*. "George wanted to have more dancing girls," says the producer. "He wanted the gangsters to be having more fun. He needed a new, bawdier, more bluesy number to bring a rough-and-tumble, biker-bar sensibility to the place. He wanted to create, I suppose, a cantina version of the Supremes."

Not far from the Jabba display stands Boba Fett, the bounty hunter who's outfitted to do everything from blow up spaceships to scalp Wookiees—and probably open a bottle of soda when he's done. He'll be a popular figure at the Smithsonian, thanks to the phenomenal popularity that continues to swirl around the bounty hunter who only had a few moments of screen time. Indeed, his half-dozen spoken lines have generated almost more attention than *Gone with the Wind*'s "Frankly, my dear, I don't give a damn."

While it was fun dreaming up Fett's deadly accouterment, Lucas took a decidedly more sophisticated route when designing "an elegant weapon for a more civilized time"—the Jedi's lightsaber. Two of the trilogy's prominent ones are on exhibit. That sight conjures up memories from Burt about inventing sounds for the lightsabers.

"They were composed of two sounds," Burt offers. "The first was the hum of a motor on an old movie projector. But that was not quite threatening enough to be a weapon. I needed some other element that would give it a sense of danger, which I discovered by accident. I was picking up a tape recorder to carry it from one table to another. The microphone was dangling from its short cord, and it went behind the television set. The mike picked up a buzz from the picture tube. So I took that buzz and the hum, and combined them."

Although most of the Smithsonian exhibition comprises physical objects, a wide sampling of paintings and drawings by Ralph McQuarrie and other artists are also on display. Among the pieces of conceptual and production art is McQuarrie's dynamic scene from the Battle of Hoth. "The angle fascinated me, looking up at the Imperial walkers," the artist says of that painting. "I put a snowspeeder in the foreground and a background of fire from an exploding landspeeder that's apparently full of fuel. Now that's a battle scene! The effect shots weren't completed yet [when the painting was done], but this was my dream of the ideal shot for this battle."

Another seminal McQuarrie piece in the exhibition is a portrait of five bounty hunters—Fett, IG-88, 4-LOM, Bossk and Zuckuss—in Cloud City. The juxtaposition of the nefarious figures in a beautiful setting makes a very strong statement. "I posed them and created a Cloud City background. I gave it the most romantic and richly colored effect I could come up with."

Bounty hunters and bad guys abound in the trilogy, but none is more infamous than Darth Vader, who is well represented in the exhibition. Just seeing his towering figure on display elicits a sense of fear and power, a lasting testament to the mask, the voice and the breathing that so identify the Dark Lord of the Sith. "Most evil characters are hidden from view, which makes them a little more menacing," Lucas says of Vader's mask, adding that it has a back story that will be revealed in the prequels.

Vader's menacing sounds demonstrated more of the genius of Ben Burtt. "That was me breathing through a scuba tank regulator," he says. "I went to a local dive shop and asked if I could borrow some different scuba tanks and regulators. It was the sound of a regulator opening and closing as I breathed through it, recorded with a tiny microphone right down inside, that gave this kind of mechanical, icy sound. I recorded the breathing at different rates, slow and sometimes faster. And then I would edit those breaths into every scene with Darth Vader and try to match the breathing with the rhythm of the speech. The speech, of course, was the recordings of James Earl Jones."

It's all there at the National Air and Space Museum—the heroes, the villains, the weapons, the spaceships and so much more. And it's all there for fans to see for an entire year. If you're anywhere near that part of the galaxy, be sure not to miss it. ☐

Jane Pauley is an Emmy Award-winning producer and writer.



Rick McCallum on the characters...

"The characters are so lovable. You have to enter into the mind of a young boy or girl when you see these films. Kids latch on to the characters, because they represent so many facets of human nature. That's what makes it so interesting for a kid to be able to walk into his room, close the door and play with these characters for hours on end."



Photographs by Eric Lang and Mark Avino for Star Wars: The Magic of Myth, exhibition companion book published by Bantam Books.

ASH MAN

Joe Quesada, this issue's cover artist, likes to joke around, but he's really serious about creating and publishing comics BY BOB WOODS

JOE QUESADA has apparently tired from answering stock-and-standard questions about himself. Must be that since he co-created *Ash*, the popular comics series about a fire-fighting hero, and co-founded its publishing company, Event Comics, his responses sound too routine. That probably explains why, when asked this time, he launches into a fantastically ludicrous tale about his boyhood.

"I grew up with circus parents," he begins, with a sardonic laugh. "So I spent a lot of time on the road, and never knew anything about comics or TV. I just read a lot of books." Several biographies on P. T. Barnum were among them, no doubt, as he continued trying to sucker the interviewer into his fantasy scenario.

"I grew tired of life on the road with the circus—the freaks sort of scared me every once in a while. Then what happened was we made a quick stop in Newark and I ran away from home, which was basically a boxcar. From there I came to New York and looked for work. The only job that I was really qualified to do was clean lion cages at the Bronx Zoo. It was in cleaning the cages that I came across an Image comic. And I realized, 'I could do this.' So I started drawing in my spare time at the zoo.

"I showed my portfolio around and got hired by Valiant Comics to do some coloring. Then I put together a penciling portfolio and got hired by DC Comics, and subsequently Marvel and everybody else."

Quesada has a flair for the facetious, although the last part of this tale true. In fact, he spent time as a toy salesman and a lighting designer before Valiant tapped him to color several books in its Nintendo Comics line. He then moved to DC, where his penciling skills were employed on *Spelljammer*, a title based on a TSR roleplaying game.

"My big break came when I got the job penciling *The Ray*," Quesada recalls. "From there I went over to Marvel, where I did a few X type books. Then I got *Batman* back at DC. They let me



THE FIERY
TALES OF
ASHLEY QUINN
CONTINUE IN
THE NEWEST
EVENT SERIES,
*ASH: FIRE AND
CROSSFIRE*,
WITH PENCILS
BY QUESADA,
INKS BY JIMMY
PALMIOTTI AND
SCRIPTS BY
JAMES
ROBINSON.







play with the Batman character and design a brand-new Bat suit. That was probably my proudest moment, because it had never been done up to that point. It was sort of a sacred cow."

The character was Azrael, which Quesada co-created with writer Denny O'Neill; a sort of modern-day medieval knight is how the artist describes the star of *Batman: Sword of Azrael*, a series published in 1992 and '93. Actually, the character would resurface a few years later in a different venue, but first a chance meeting of a fellow artist would have to occur.

These days, in the same breath as Joe Quesada's name is mentioned, so usually is Jimmy Palmiotti's. Palmiotti is not just the colorist on much of Quesada's art and the co-founder of Event, but the fellow New Yorkers have become kindred souls.

"I've known Jimmy for about six years. Believe it or not," the jokester feels compelled to say, "we met on line for a free hamburger at the San Diego Comic Con. We were both broke, both barely working, and they were giving out free hamburgers. Being from New York, we hit it off and started hanging out together. Jimmy and I decided to start Event in 1994."

ABOVE: PENCIL
SKETCHES BY
QUESADA FOR
ASH. BELOW:
PAINKILLER
IANE.





IN CREATING *ASH* (LEFT) QUESADA SET OUT TO BUCK THE COMICS TREND OF GRIM-AND-GRITTY SUPER-HEROES.

That was the year *Ash*, the incendiary adventures of Ashley Quinn, was launched. A creative outlet, certainly, the comic has another meaning to Quesada. "The thing about *Ash* is that I was personally sick and tired of the grim-and-gritty superhero thing. I was also sick and tired of the poster shots in comics. We wanted to do something with a character who will hopefully outlive us. Yes, the character has an edge, but it's not the kind of thing where, if I had kids, I would be embarrassed to give it to them to read. Not to say there is anything wrong with the hard-core stuff, it's just that with *Ash* we want to do a bit of a throwback without being retro. We want to have a fresh idea, but also to have it be reminiscent of a time that I can remember in comic books. And I think we're getting there."

Indeed, *Ash* has been a major hit. And not only among comics aficionados. Within its first year, DreamWorks SKG (Spielberg, et al) optioned the rights to turn it into an animated feature. That's a standard Hollywood routine, Quesada understands, so he remains guardedly optimistic. "I'm one of those guys who doesn't like to talk about things until it's a fact, so instead of spreading rumors, I'll let you know when it's a fact, on celluloid."

Meanwhile, Event is preparing an *Ash/Azrael* crossover and a new mini series, *Ash: Fire and Crossfire*, with Palmiotti and scripter James Robinson. "I'm totally psyched about that," Quesada says.

He's less psyched about running his own company, an arrangement that butts creative independence up against business drudgery. "Imagine the biggest pain in the [neck] you've ever had in your life, and imagine it worse, about 10 times. It used to be that I could stay home, draw and play video games. Now I have to stay home, draw, play video games—and run a business."

Thank goodness he joined forces Laurie Bradach, whom he summarizes as "a business partner and essentially the publisher of Event. We formed this triumvirate of idiots who try to resemble a company in some respects and do the best we can."

In this case, best is not necessarily bigger, as is the trend with many comics publishers. Along with *Ash*, Event publishes *Painkiller Jane* ("more of a hard-boiled, noire detective book involving a woman") and is about to release *Here Come the Big People*, teaming Trace Beaulieu and Amanda Conner. "We're trying to keep it small," Quesada says. "We put out two books [a month], on occasion three, maybe four, and that's the foundation of our company."

He's being modest. The real foundation of the company are the



QUESADA HAS APPARENTLY GOTTEN OVER HIS CHILDHOOD FEAR OF FREAKS IN CREATING EVENT'S LATEST TITLE, HERE COME THE BIG PEOPLE.

characters, art and stories that blend so harmoniously. "People ask why I think the art is so popular," he says when asked once more. "This is presumptuous, and not to compare myself to him, but John Lennon was quoted, when asked, What do you think the big hubbub over the Beatles is about?, 'I can't tell you, because I'm in the eye of the hurricane. I don't know what's going on on the outside.'"

"I'm just trying to tell a story. I light a panel depending on what the mood for the panel is. I'll tilt the panel, tilt the camera. I try to look at really good movie directors and see what they do, because essentially that's what we're doing. We're just doing storyboards, movies that don't speak, but they're read."

When Joe Quesada speaks, through his powerful art, people listen. ☺

Four thousand years before the time of Luke Skywalker, the Jedi Knights maintained peace and justice in the Old Republic. Join their ranks and defend the innocent as you take on the role of a Jedi Protector and actually play this original STAR WARS Roleplaying Game adventure!

JEDI

ADVENTURE BY PETER SCHWEIGHOFER

ILLUSTRATION BY BRIAN DURFEE

YOU ARE SHALAVAR

, a Jedi Knight. You haven't been a Jedi for long—you only recently completed your training with Master Ortraag and started your first assignment. For the past few weeks you've been a Jedi Protector to an outlying colony of fenti bean farmers and nerf herders. When your mentor brought you here on his ancient starship, he instructed you to protect the settlement and maintain peace among the homesteaders. "Your training with me is finished," he said. "Now your training in the greater galaxy begins." As Master Ortraag's ship disappeared into the sky, you felt the first pangs of insecurity... of being completely on your own. ✧ The last three weeks have been boring. You've resolved a few minor disputes among the colonists and helped round up a stray nerf herd. You're more interested in excitement and adventure. Now you have it. One of the nerf herders disappeared yesterday. His nerfs were found wandering near the entrance to a ravine the settlers strongly believe is haunted. Other herders and wayward farmers have disappeared near the gorge in the past. You set out immediately to solve this mystery. ✧ You find that the ravine is carved into a tall mesa covered in thick vegetation. Because the mesa slopes are too steep to climb, you find the entrance to the ravine. A small brook trickles down the rocky slope. Leafy thorn vines weave a tangled ceiling overhead, with several tendrils hanging lazily down the ravine walls. You can't see very far inside—the foliage above chokes out the sunlight. You don't see any signs of the nerf herder out here. Igniting your lightsaber for illumination, you carefully enter the dark ravine...



PROTECTOR

DURFEE
9/7

YOU are about to embark on a *STAR WARS* Roleplaying Game adventure. A roleplaying game is just a more sophisticated version of the children's game "Let's Pretend." Did you ever used to create your own *STAR WARS* adventures using action figures, a few pillows and the living room furniture? Roleplaying is something like that. It is often described as interactive storytelling. You assume the role of a character in the story, and your choices and actions affect the outcome.

In the game, the story is not only shaped through your choices, but also your abilities. These are represented by skill rolls: rolling a certain number of dice which stand for your talents. The higher your roll, the better you perform a certain task. To play the adventure presented here, you'll need a handful of ordinary, six-sided dice. (Borrow some from board games in your house or buy them at a local toy or hobby store.)

Take a look at the sidebar describing Shalavaa's skills and powers. After the skills, you'll see some odd number/letter combinations: "lightsaber 5D+2," "cultures 4D," "droid repair 3D+2" and so on. The number before the "D" represents the number of dice you roll, while any bonus after that (the "+1" or "+2") is added to the total. The higher the number in front of the "D," the better Shalavaa is at that skill. A score of 2D is average, 4D is good and anything above that is even better. Don't worry about what all those numbers mean right now; you'll learn how to use Shalavaa's skills and what dice to roll during this brief game encounter.

Although the *STAR WARS* Roleplaying Game is played among a group of friends, this short adventure is designed for one person. It's a quick introduction into some of the concepts of roleplaying: running your character and rolling dice for skills. Don't read the rest of this article straight through—you'll ruin all the surprises in the story. Begin at entry #1, and follow the directions at the end of each section. They'll tell you which entry to go to next. And may the Force be with you!

SHALAVAA

Type: Jedi Protector

DEXTERITY 3D+2 — Blaster 4D, Dodge 4D+2, lightsaber 5D+2. **KNOWLEDGE** 3D — Bureaucracy 4D, cultures 4D, languages 4D. **MECHANICAL** 2D — Repulsorlift operation 3D. **PERCEPTION** 3D — Bargain 4D, persuasion 4D. **STRENGTH** 2D+1 — Climbing/jumping 3D+2. **TECHNICAL** 2D — Droid programming 3D, droid repair 3D+2, first aid 3D.

SPECIAL ABILITIES: **FORCE POWERS** — Control 1D, Sense 2D. **CONTROL** — Concentration, control pain. **SENSE** — Life detection, magnify senses, sense force.

This character is Force-sensitive

FORCE POINTS: 1

CHARACTER POINTS: 5

MOVE: 10

EQUIPMENT: Lightsaber (5D damage)

1 You continue up the ravine, looking for signs of the missing nerf herder. In one hand you hold your lightsaber aloft, providing the only illumination besides the rare patches of sunlight that filter through the thick thorn vines. Use your other hand to steady yourself as you climb the ravine.

It grows narrower as you ascend. Eventually it levels off, the bubbling stream gathering in several calm pools. Stooping down to take a quick drink, you notice a bit of worn brown leather nearby—you've found one of the herder's boots nestled in the undergrowth. You find no signs of the settler himself. You decide to stop and look for other clues.

Although your normal vision and hearing reveal little else, Master Ortraag taught you how to fine-tune your senses and increase their range. Use the Jedi power of magnify senses. Shalavaa's character stats show that any sense powers he uses have a score of 2D: To use Shalavaa's power of magnify senses, roll two dice. Toss the two dice and see what you get:

* If you roll 4 or lower, you feel the Force flowing through you as you examine your surroundings: the herder's boot, the pools of water, the leafy thorn vines, thicker spiky vines, the lush canopy of vegetation high above you. Go to #2.

* If you rolled 5 or higher, you notice something else. Go to #3.

2 You feel a thick, spiky vine lash out and wrap around your waist several times. It yanks you upward toward the foliage. You've managed to keep a firm grasp on your lightsaber, so you haven't lost that. You could easily cut this aggressive vine, but you're more interested in seeing where it takes you.

After a moment of slow ascent, you see a massive clump of broad leaves surrounding a toothy mouth. Several

thick vines—including the one that's captured you—grow around the mouth's edge. The maw is lined with razor-sharp spikes, larger spines and sucker tendrils. A carnivorous plant has selected you to be its dinner!

Your only hope is to fight this hungry plant off with your lightsaber. Shalavaa's skill with this elegant Jedi weapon is 5D+2: Roll five dice and add two to the total.

* If you roll 14 or lower, go to #6.

* If you roll 15 or higher, go to #5.

3 As you allow the Force to flow through you, heightening your senses, you notice that some vines are thicker than the other, leafy ones. These thick vines have longer thorns on them, and they smell different from the others... less like plants and more like animals.

You concentrate further and hear their soft rustling. They're moving.

You leap out of way just as a vine whips out and tries to ensnare you in its thorns. Several other tentacles dart at you. Your only hope is to fight the vines off with your lightsaber. Shalavaa's skill with this elegant Jedi weapon is 5D+2: Roll five dice and add two to the total.

*** If you roll 14 or lower, you fend off some of the vines with your lightsaber, but not all of them. Go to #2.**

*** If you roll 15 or higher, you manage to slice through one of the vines. Go to #4.**

4 You continue striking at any thorny tentacle that comes near you. When you slice off the last tentacle, you hear a blood-curdling scream from high up in the leafy vegetation. A large, leafy ball drops from the canopy. Broad leaves surround a toothy mouth. Several thick vines grow around the mouth's edge... you've severed most of them. The maw is lined with razor-sharp spikes, larger spines and sucker tendrils. The creature is writhing in pain. You make one final lunge with your lightsaber, cleave the monster in two and silence its cries.

A dark, cloaked figure emerges from the shadows in the ravine. "You have done well, my student," Master Ortraag says. "You have proven your skill with the traditional Jedi weapon. Now perhaps you are ready for further challenges. There are other ills plaguing this galaxy. The colonists can settle their own disputes and protect themselves. You are ready to fight a greater evil."

Please go to #7.

5 Your first slash hits home. The lightsaber's blade cleaves the creature's main body in two. As the outer leaves shrivel and a greenish goo dribbles from its maw, the tentacles go limp, releasing their grasp. You grab hold and slowly climb down to the ravine floor.

When you reach the bottom, a dark, cloaked figure emerges from the shadows in the gorge. "You have done well, my student," Master Ortraag says. "You have proven your skill with the traditional Jedi weapon, though your other skills need work. Perhaps you are ready for further challenges. There are other ills plaguing this galaxy. The colonists can settle their own disputes and protect themselves. You are ready to fight a greater evil."

Please go to #7.

6 You swing your lightsaber at the creature's mouth, but it somehow senses that the attack is coming. The tentacle vine that's holding you jerks you out of range at the last minute. You keep swinging the lightsaber at the plant's main body—at least this way it's not going to eat you immediately.

You see a dark blur in the canopy above the creature. You hear the snap-hiss of a lightsaber, and see a bright blade cleave the

monster's main body in two. As the outer leaves shrivel and a greenish goo dribbles from its maw, the tentacles go limp, releasing their grasp. You grab hold and slowly climb down to the ravine floor.

When you reach the bottom, Master Ortraag is waiting for you. "It seems I was too hasty to send you out on your own," he says, clipping his lightsaber back to his belt. "Your skills have much to be desired. Although there are greater ills plaguing this galaxy, you are not yet prepared to fight them."

Please go to #7.

7 Now you have some idea what roleplaying games are about. Like "Let's Pretend," you assume the role of a fictional character in the *STAR WARS* universe. Your choices and your skill rolls help tell a story in which you become the main character. Any time you want to use your skills, just roll the dice listed with the appropriate skill. The higher you roll, the better you accomplish the task.

If you like, play this adventure again to see how it works.

If you enjoyed this short encounter, you can easily explore more *STAR WARS* Roleplaying Games on your own. West End Games publishes many books that describe the *STAR WARS* galaxy and the numerous adventures you can undertake there.

The *STAR WARS Introductory Adventure Game* is a good place to start. The box set has everything you need to create your own *STAR WARS* adventures. The rules are simple, and they're taught as you play the game. There's even an adventure like this one to help you understand the rules.

For a greater challenge, try the *STAR WARS Roleplaying Game, Revised & Expanded*. It gives you many more options for creating characters and adventures in the *Star Wars* universe.

You can also try your hand at a longer solitaire type adventure like this one. *Imperial Double-Cross*, another West End Games book, has a much longer adventure you can play by yourself. It uses the same simple rules as "Jedi Protector."

The *STAR WARS* universe is immense. With the roleplaying game, you can visit new planets, uncover Imperial plans, free comrades from bounty hunters and struggle with the Rebel Alliance to stop the evil Empire. You create the characters, plots, action and excitement. All you need is your imagination. ☺

Peter Schweighofer is West End Games' Editorial Director and former editor of The Official STAR WARS Adventure Journal. He has created several exclusive STAR WARS Roleplaying Game adventures for SWGM.

FOR OVER A THOUSAND GENERATIONS
THE JEDI KNIGHTS WERE
GUARDIANS
OF PEACE AND JUSTICE
IN THE OLD REPUBLIC BEFORE THE
DARK TIMES BEFORE THE EMPIRE.

So You Want To Be A Jedi...

DETAILED LEGENDS OF THE EXPLOITS OF JEDI KNIGHTS

Date back more than five millennia—as old as the most ancient Holocron ever discovered—though murkier myths stretch back farther still. Despite this long and grand history, though, by the time of the Rebellion against the Empire, most Jedi have been exterminated by the terrible purges of Palpatine and Darth Vader. Respect for the once-great heroes has dwindled to near scorn, and they are viewed as survivors of a hokey religion and wielding ancient and ineffective weapons. That old wizard's just a crazy old man.

But Luke Skywalker has begun to train a new order of Jedi Knights, and another generation of legends is being reborn.

Many want to become Jedi Knights, admiring the prestige, the heroism, the strict adherence to their code of

By Kevin J. Anderson



the light side. However, like samurai or Knights of the Round Table, it takes a lot more than just a cool sword and a shiny suit of armor to become a Jedi. Not only do you have to rescue the princess (even if she does turn out to be your sister), slay the alien equivalents of dragons and duel with the Imperial version of the Black Knight—you must also watch out for the temptations of the dark side in yourself.

The ancient Jedi Master and scholar Odan-Urr said, "Wars do not make a Jedi. The Force makes a Jedi." But can just *anybody* be a Jedi?

When Obi-Wan Kenobi began training Luke Skywalker in a ramshackle hut in Tatooine's Jundland Wastes, Luke had no reason to believe he was anything special. He was just the adopted son of a poor moisture farmer, who thought his real father was the navigator on a spice freighter. Obi-Wan began telling him of the Force, the secrets of the Jedi, like a wizened monk training a novice. The Knight said nothing about Luke's potential, how the Force was already strong in him, strong in the entire Skywalker family.

As Yoda taught in the swamps on Dagobah, Jedi training is often difficult, unrewarding and even boring. A new Jedi student can't just grab a lightsaber off a rack and race out to fight villains.

Glamour aside, why would anyone want to be a Jedi Knight? Think of the ordeal Luke faced at the end of *The Empire Strikes Back*, learning that the greatest murderer in the galaxy is his own father, losing his hand, and then dropping into Cloud City's abyss.

Years later, Luke chides his sister Leia for not paying enough attention to her own Jedi training: "To follow the Force, you must let your training be the focus of your life and not become distracted by other things." To which Leia responds, "When I look at you, I see a haunted expression in your eyes, as if a vital part of you has been burned away by the personal hells you've walked through. Trying to kill your own father, dueling with a clone of yourself, serving the dark side for the Emperor. If that's what it takes to be a powerful Jedi, maybe I don't want the job!"

True Jedi trainees are willing to face these or-

deals, to adhere to a higher calling and to do things with the Force that others can't even imagine. A Jedi can use his strength of will to move objects, levitating rocks and trees—even talkative golden droids or mired X-Wings. An extension of this ability is to levitate one's self, using the trick to leap great distances (as Luke did in the carbonite chambers of Cloud City) or break a fall from a tremendous height (as on Dathomir).

"The Force can have a strong influence on the weak-minded. You will find it a powerful ally."



A Jedi Knight is able to manipulate minds, change a thought, plant a suggestion. When stopped by a stormtrooper patrol in the streets of Mos Eisley, Obi-Wan Kenobi was easily able to convince the Imperials, "These aren't the droids you're looking for."

Many minds were strong enough to resist such efforts, though. When Luke attempted to coerce Jabba the Hutt into freeing Han Solo, the slug-like crime lord just laughed at him. In the Mos Eisley cantina, Obi-Wan failed to calm a surly Dr. Evazan and Ponda Baba from starting a brawl with young Luke. But the evil doctor and

the walrus-faced Aqualish were spoiling for a fight, forcing Obi-Wan to "disarm" Ponda Baba and reveal his identity as a Jedi.

One of the greatest, now nearly forgotten powers used by the legendary heroes was Jedi Battle Meditation—a nonviolent means to achieve sweeping victory on the battlefield. Some of the greatest practitioners were Masters Arca, Thon and their student Normi Sundrider, 4,000 years before the time of the Emperor.

With Battle Meditation, a Jedi could direct powerful visualizations upon a conflict raging around them. "Every fighter brings his

ship while fleeing with Callista, or when Kyp Durrone crammed himself into a tiny message pod before the Sun Crusher's destruction in the black holes near Kessel. Jedi Knights can also sense impending danger, and occasionally receive glimpses of possible futures. Some have an affinity for healing, or sensing the intentions of animals, or finding lost objects.

One of Yoda's most important teachings was for Luke to put perspective on any problem. "Size

matters not." The Force is everywhere, and the task of lifting an entire starfighter is no different from lifting a pebble. The Calamarian trainee Cilghal applied this philosophy at the opposite end of the spectrum, when she used her Jedi abilities to extract an insidious poison from Mon Mothma's bloodstream, one molecule at a time. When the Yavin 4 academy was under attack from the combined Imperial forces of Admiral Daala and Vice-Admiral Pellaeon, a group of Luke's best students joined their minds and abilities together, tapping into enough power through the Force that they could move entire Star Destroyers through space.

Yoda insisted that Luke learn to trust himself, to be confident in his abilities. He wanted no excuses. "Do or do not. There is no try."

Oddly, though, the more power a Jedi controls, the less often he actually feels compelled to use the Force. Obi-Wan, who could have wreaked great havoc with his Jedi capabilities, chose to do everything himself. Only in rare circumstances did he resort to the Force to make a tiny sound to distract stormtroopers on the Death Star or to muddle a few minds in Mos Eisley. Yoda chose to watch Luke do the work, deigning to use the Force with great reluctance and as a last resort, to raise Luke's X-wing as a demonstration, when his student seemed ready to give up. A true Jedi doesn't flaunt his powers.

After the fall of the Empire and the rise of the New Republic, the Jedi Knights have been reborn. Over the next thousand generations they are bound to leave a wealth of legends and history, enough to fill a library full of Holocrons. ☐

Kevin J. Anderson has written 54 projects for Lucasfilm, including the Young Jedi Knights series with his wife, Rebecca Moesta.

THE FORCE
IS WHAT GIVES A JEDI HIS
POWER.
IT'S AN ENERGY FIELD
CREATED BY ALL
LIVING THINGS.
IT SURROUNDS US AND
PENETRATES US. IT
BINDS
THE GALAXY TOGETHER.

own fears, his own hopes with him into combat," Odan-Urr explained to one of his students. "With sufficient concentration, a Jedi can strengthen the hopes of our allies and heighten the fears of our enemies. Thus, what the armies know in their hearts must become true, because they believe it so strongly." The enemies feel despair, the allies feel hope and confidence—and a war is won and lost more in the minds of the soldiers than in the blood on the battlefield.

Other prominent Jedi abilities include hibernation, such as when a stranded and freezing Luke slowed his metabolism in a crippled space-

ON TATOINE LIES THE CITADEL OF B'DHARR, WHERE THE ANCIENT ORDER OF MONKS DEVOTES ITSELF TO ESOTERIC DISCUSSION AND THE SEARCH FOR ENLIGHTENMENT.

HERE, THE MOST ELEVATED OF THE MONKS DISPENSE WITH THEIR PHYSICAL SELVES, ALLOWING THEIR DISEMBODIED BRAINS TO SPEND THE YEARS COMMUNING WITH THE COSMOS--

--OCCASIONALLY, WHEN MOVEMENT IS REQUIRED, BEING CONVEYED BY MEANS OF ROBOTIC 'SPIDER' LEGS.

HERE ALSO THEIR HEALING SKILLS ARE FREELY GIVEN FOR THE BENEFIT OF ALL.

YOU ARE CURED NOW, SPIKER. YOU MAY LEAVE TODAY. I ADVISE YOU TO AVOID BEING SHOT IN FUTURE.

RIGHT, BROTHER! NEXT TIME I GET MY OWN SHOT IN FIRST!

THAT IS NOT QUITE WHAT I MEANT.

YOU HAVE A VISITOR.

BIG GIZZ! MY OLD SWOOP BUDDY!

B-BUT YOU'RE DEAD--!

STAR WARS

THE JABBA TAPE

Script - JOHN WAGNER Art - KILIAN PLUNKETT
Lettering - MICHAEL TAYLOR Colors - CARY PORTER



I REMEMBER, WE WERE CHASIN' SAYWALKER-- JIX SAID YOU GOT YOUR HEAD CRUSHED IN A SWOOP-SMASH.*

WASN'T NO SMASH, SPIKER-- JIX DID IT!

JIX?

SO HE WAS THE SPY!

* SEE SHADOWS OF THE EMPIRE.

CALLING DOCTOR BLEEN! DOCTOR BLEEN, GO TO EMERGENCY!

ONLY TROUBLE IS, IT KEEPS ON PICKIN' UP COMM SIGNALS!

C'MON, I GOT A COUPLA SWOOP BIKES OUTSIDE!

LET'S GET OUTTA HERE!

WHAT'RE WE GONNA DO, BIG GIZZ? JABBA'S DEAD-- NOBODY ELSE 'ROUND HERE IS GONNA HIRE A COUPLA MAD, BAD SWOOP SCLIM TO DO THEIR DIRTY WORK.

SO HOW ABOUT YOU AN' ME DO OUR OWN DIRTY WORK FOR A CHANGE?

LISTEN, I OVERHEARD JABBA TALKIN' ONCE. HE GOT THIS SHIP SEE, HIDDEN UP IN A CAVE-- HIS ESCAPE ROUTE IN CASE HE FELL OUTTA FAVOR. IT'S ARMED TO THE TEETH AN' FULLY STOCKED.

TAKE IT OVER AN' TWO SMART GEEKS LIKE YOU AN' ME COULD MAKE OUR FORTUNE OUT ON THE TRADE ROUTES.

PIRACY?

LOOK ON IT AS A FAIRER REDISTRIBUTION OF WEALTH.

YA MEAN WE'LL ROB FROM THE RICH AN' GIVE TO THE POOR-- NAMELY US!

HAW!
I LIKE IT!

I'D'VE DIED FOR SURE IF THIS OLD POTION PUSHER HADN'T FOUND ME. HE FIXED ME UP REAL GOOD-- GAVE ME THIS HERE SKULL PLATE!

K'TINK K'TINK

EARLIER THAT MORNING,
AT THE PALACE OF JABBA
THE HUTT...

-- AND TO MY NEPHEW,
GORGA, WHOSE AVARICIOUS
NATURE IS ALMOST THE
EQUAL OF MY OWN--

-- WHO HAS FAWNED
AND GROVELLED SHAMELESSLY
IN THE HOPE OF GETTING HIS
SLIMY HANDS ON MY FORTUNE--
WHO HAS TRULY EARNED HIS
REWARD-- I LEAVE--

THIS IS
IT, DING!

-- MY ENTIRE HOLDINGS IN
THE BANK OF JABBA.

HIS ENTIRE
HOLDINGS! WE'VE
CRACKED IT!

BANK OF JABBA
... NEVER HEARD
OF IT.

DON'T SPEND IT
ALL AT ONCE,
GORGA.

THAT'S THE
BANK--?

IT WAS A GIFT
FROM A VISITING
MERCHANT IN
EPHEMERA, SIR.
I BELIEVE JABBA
HAD HIM PUT TO
DEATH.



HUH, HIS
ENTIRE
HOLDINGS--

--A *BUTTON*. THAT
CHEAPSKATE!



HUMILIATING ME
IN FRONT OF THE ENTIRE
MUTT CLAN-- NOT TO MENTION
DENYING ME MY RIGHTFUL
INHERITANCE! THERE MUST
BE SOME WAY I CAN GET
MY HANDS ON *MORE*--!

I'VE BEEN CHECKING
DETAILS OF THE *WILL*,
SIR. SEVERAL OF THE
LATE JABBA'S WORKS
OF ART ARE
UNACCOUNTED
FOR...



TO BE PRECISE, *EIGHT* MENDACIAN
FUNERAL URNS FROM THE
KRUNG DYNASTY.

KRUNG?
YOU DON'T MEAN
KLANG?

NO, SIR,
KRUNG.

LATE KRUNG?

YOUNG KRUNG.

YOUNG KRUNG/
GRIEF, THEY'RE
ABSOLUTELY
PRICELESS!



THERE'S SOMETHING *ELSE*
VERY ODD, SIR. JABBA'S RECORDS
SHOW ANNUAL PAYMENTS TO ONE
ONCH, EMPLOYED AS A *WATCHMAN*
AT A PLACE CALLED GLASS MOUNTAIN.

WHAT'S ODD
ABOUT THAT?

GLASS MOUNTAIN IS
JUST AS IT *SOUNDS*,
SIR-- BARREN ROCK.
WHAT'S THERE TO
WATCH?

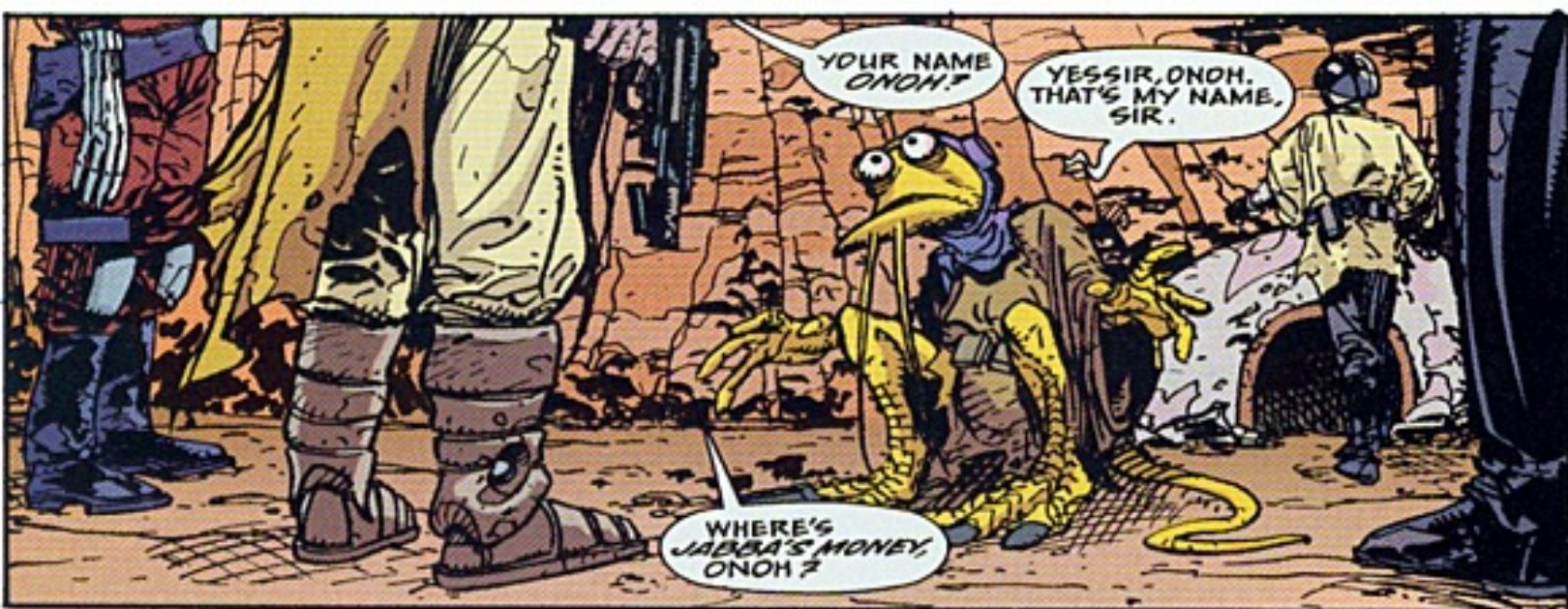
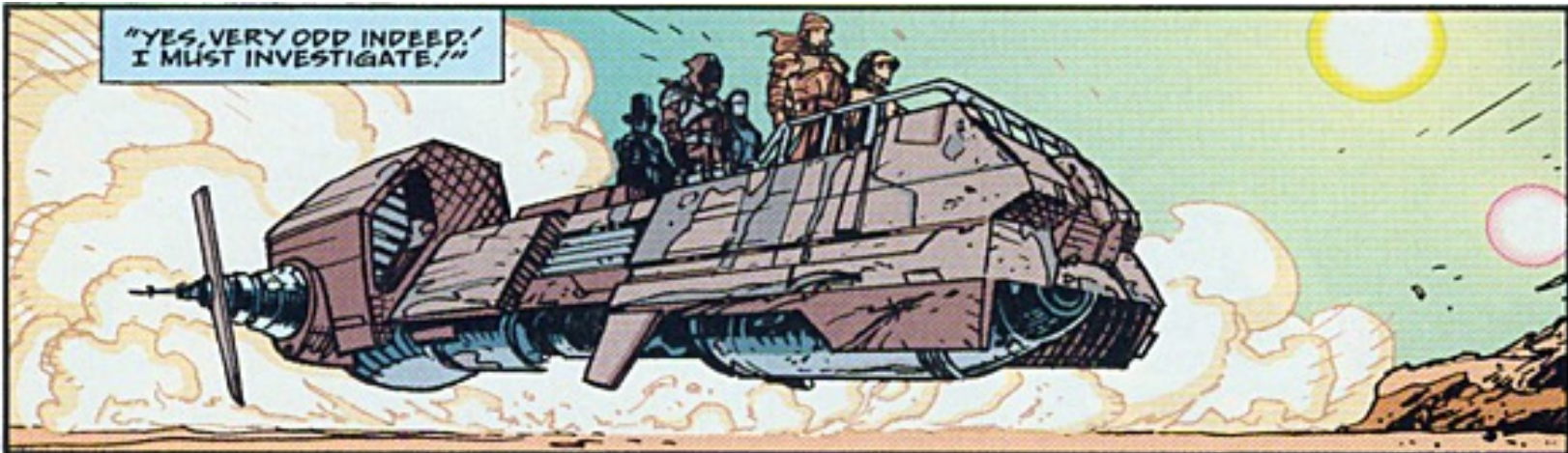


I SEE WHAT YOU
MEAN. YOU'RE VERY
THOROUGH, DING.

THANK YOU, SIR. I TRUST YOU'LL
TAKE IT INTO CONSIDERATION WHEN
DECIDING WHETHER YOU MIGHT
GET AROUND TO PAYING MY
SALARY, SIR.

NOW, NOW, DON'T
LET A LITTLE PRAISE
GO TO YOUR HEAD.

"YES, VERY ODD INDEED,
I MUST INVESTIGATE!"





I-I WARN YOU, SIR, I HAVE A VERY LOW TOLERANCE TO PAIN...

DROP HIM!



AHH!

OWW!

AIEE!!



TH-THAT WILL DO IT! THIRD BRANCH FROM THE RIGHT ON THE ROCK WALL, SIR!

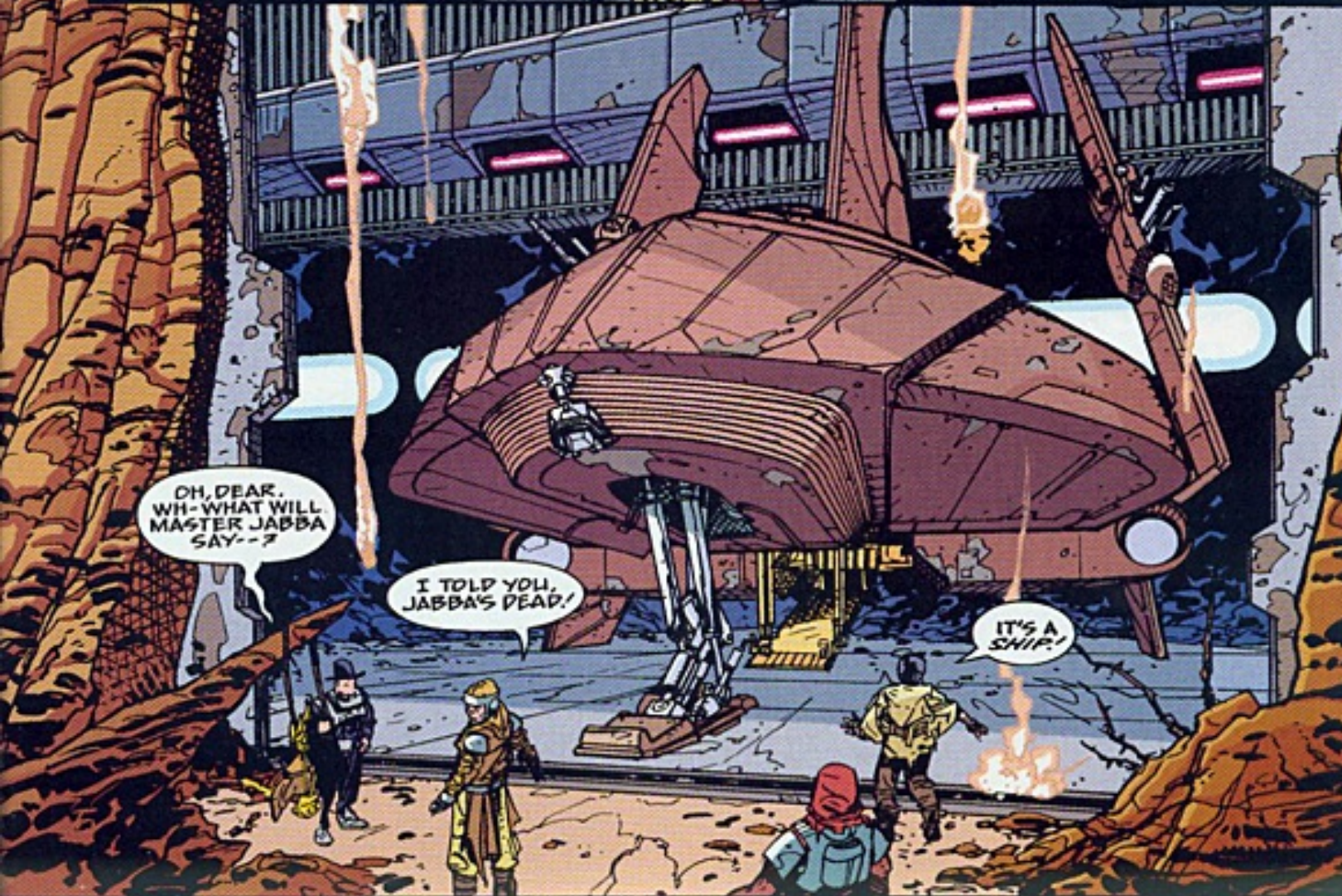


THERE'S A WIRE HERE--!

KLIK



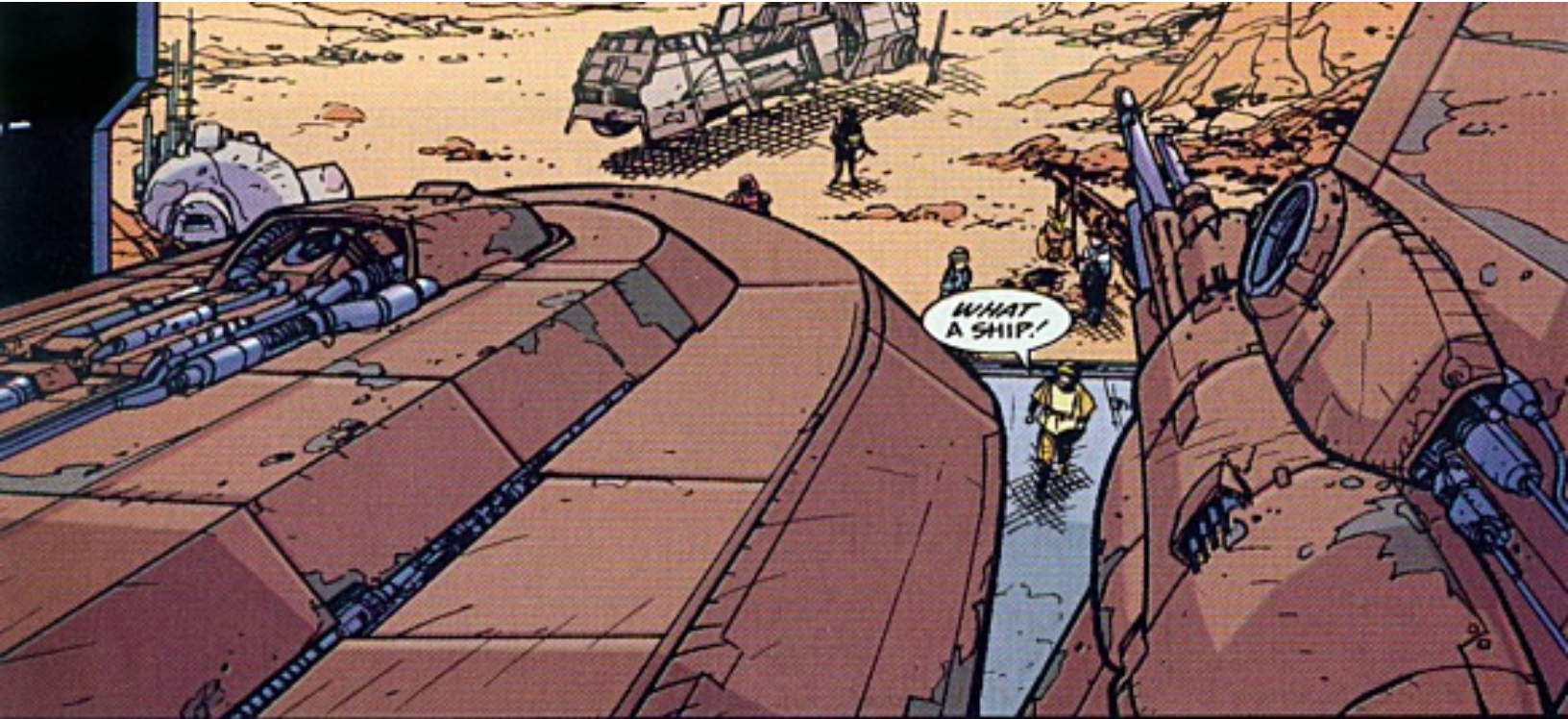
THE ROCK'S SLIDING AWAY--!



OH, DEAR. WH-WHAT WILL MASTER JABBA SAY--?

I TOLD YOU, JABBA'S DEAD!

IT'S A SHIP!





NEXT: DEAD--
BUT UNDEAD!

Telling Tales



Writer Tom Veitch talks about scripting STAR WARS comics starring the mysterious Jedi Knights BY DANIEL WALLACE

COMICSCAN

FORMANI

► Tom Veitch is one of the biggest names in *STAR WARS* comics, having penned such classic tales as *Dark Empire* and its twin sequels, *Dark Empire II* and *Empire's End*. In 1993, he created the intricate world of *Tales of the Jedi*, a sprawling saga of Force-wielding knights-errant set 4,000 years before the events of the *STAR WARS* movie trilogy. Here, Tom shares with *STAR WARS GALAXY MAGAZINE* the secrets of his ancient Jedi warriors and his thoughts on what the prequels might hold.

SWGm: Tell us about your influences. With *Tales of the Jedi*, you were starting with essentially a blank slate. How much of the final product was King Arthur and the Knights of the Round Table?

TV: In *Tales of the Jedi*, I was extrapolating the past from what we are given in the three *STAR WARS* films. In depicting the Jedi, George Lucas seems to draw upon several warrior traditions: the knights of King Arthur, the Japanese samurai and the Buddhist spiritual master tradition. Some commentaries say he was also influenced by Carlos Castaneda.

I began researching the samurai when I was writing *STAR WARS: Dark Empire*. Michael Horne, who wrote the *Dark Empire Sourcebook*, introduced me to *Mushashi*, the classic Japanese samurai novel. It's a huge, wonderful book, highly recommended. I also re-read the Arthurian Legends and the Scandinavian sagas.

But, frankly, I didn't use any of those books as sources for the Jedi stories. As in all my writing, I mainly used my dreams and imagination, which seem like a bottomless well!

And in doing that, I ran into trouble right away, because I began proposing some rather vast concepts about the past of the galaxy. Meanwhile, Kevin J. Anderson was busy breaching the same areas with his proposal to discuss the ancient Sith in one of his novels.

Rather than forbid either of us to get into those mysterious areas, it was decided that we should submit questionnaires to George Lucas. Basically, we would make up long lists of ideas we wanted to use and he would check "OK" or "Not OK" next to each idea. For example, I made a long list of possible powers that the ancient Jedi possessed. He vetoed most of them, but okayed some rather interesting ones, such as the ability to "study the qualities of animals and acquire those qualities." He also okayed the use of Jedi Battle Meditation—the ability to influence events by interior visualization. That became a major element in *Tales of the Jedi*.

I also wanted to explore the spiritual aspect of the Jedi as much as I could, so I asked for guidance in that area. George replied with the cryptic note, "Look to Buddha." So I located a book called *The Bodhisattva Warriors*, about "the origin, inner philosophy, history and symbolism of the Buddhist martial art tradition in India and China." That book was quite helpful.

IN DEPICTING THE ANCIENT JEDI, TOM VEITCH SAYS HE RELIED MORE ON HIS DREAMS AND IMAGINATION THAN ON TALES OF THE KNIGHTS OF KING ARTHUR AND JAPANESE SAMURAI.



SWGm: How much back story went into creating a believable ancient environment that was still distinctly *STAR WARS*? And what elements did not make the final cut?

TV: I wrote a seven-page "Historical Overview" of the ancient galaxy that was eventually accepted with little comment. That document included a brief history of the development of hyperspace travel, and explained how hyperspace travel unified the galaxy and led to the growth of the Republic and of the Jedi Knights. It described the Jedi as "watchmen of worlds"—how when a newly discovered system accepts the invitation to join the Republic, the Jedi Knights are dispatched to take up posts as maintainers of justice on the newly admitted worlds. That became the basis of the Ulic Qel-Droma story. It also explained that there are "Jedi planets" and different schools of Jedi teachings.

SWGm: You once said, "The Jedi lightsaber is one of the deadliest weapons ever contrived—unlike a blaster, it can't be set for stun." And Obi-Wan's disarming of Ponda Baba in the cantina is indeed rough justice. How did you reconcile the venerated Jedi warrior tradition with Yoda's admonition, "Wars not make one great?"

TV: I think Yoda knows that war is necessary. But he is warning Luke not to take much pride in being a great warrior. The core of the Jedi teaching is about the Force and knowledge of the light side of the Force.

In the *STAR WARS* radio dramas, Obi-Wan Kenobi says, "Back in the days of the Old Republic, an initiate would spend a great deal of time in contempla-

tion, learning to open himself to the Force, before studying the more warlike aspects of our order. But this is a different day, with its own urgencies."

So Yoda is pointing toward the past, toward the light side itself and toward the spiritual mystery that is the core of the Jedi way of life. Again, we have Lucas' words, "Look to Buddha." Well, if you

--AND A HAGGARD BAND OF JEDI WARRIORS EMERGE FOLLOWED BY NODON KIRIA'S MEN!



CHARACTERS IN VEITCH'S *TALES OF THE JEDI* PERSISTENTLY BATTLE THE LURE OF THE DARK SIDE. INDEED, SAYS THE AUTHOR, THE HERO'S MAIN TASK IS TO PENETRATE THE DARK SIDE AND LEARN ITS SECRETS, AND NOT TO SIMPLY KILL OFF HIS ENEMIES.

look to Buddha, what do you find? You find the concept of Enlightenment, of the opening of the human personality to something vaster. As Obi-Wan says just before he dies, "If you strike me down, I shall become more powerful than you can possibly imagine."

SWGM: Ulic Qel-Droma is a Jedi Knight who falls to the dark side in the *Tales of the Jedi* comics. Can you identify with Ulic's motivations? If the dark side is truly "quicker, easier and more seductive," it sometimes seems the fallen Jedi would outnumber the good!

TV: That's an interesting point. But, of course, in a "time of justice," the cultural milieu would make it easier to follow the path of the light side. There just wouldn't be as many evil opportunities or temptations to the dark side.

As for Ulic, the working out of his fall was a complicated business. I'm still not happy with how we accomplished it. It's tricky plotting the path of a hero who turns into a villain. I don't envy the task that George Lucas has set himself [with *Episode I*],—he is going to show how a sweet



little kid [Anakin Skywalker] becomes Darth Vader, the nastiest villain of all time!

Ulic's fall turned on his rage against the death of his Master, whom he loved. In a misguided attempt to bring the killers to justice, he thought he could penetrate the dark side and learn its secrets. Luke Skywalker has a similar brainstorm in *Dark Empire*. In the back pages of that comic, we mentioned in passing that a Jedi of ancient times, Ulic Qel-Droma, had tried to conquer the dark side from within and had failed miserably. That's the initial seed of *Tales of the Jedi*... that



and the Jedi Holocron, which was created for *Dark Empire*.

From my point of view, I think it's profoundly important to "penetrate the dark side and learn its secrets." That's the hero's main task, in fact—not simply killing off his enemies. A personality that is divided into warring opposites must somehow become whole and complete. Carl Jung would call it "integrating the Shadow."

The three existing *STAR WARS* films are about the battle of the hero and the Shadow in the form of the dark father. If there are ever to be filmed sequels to the current trilogy, it would be logical and mythologically satisfying to somehow depict "integrating the Shadow." In psychological terms, that would be inevitable, as part of the process of reunification of the galaxy and the re-emergence of the Jedi Knights. If the dark side is simply suppressed, pushed

into the unconscious, then it will surely rise again.

SWGm: How do you think the Jedi Knights will be portrayed in the upcoming *STAR WARS* prequel trilogy? Like the comics, this will be a time when the Jedi are vibrant and strong.

TV: From the existing trilogy we know that the Jedi will be portrayed as quite noble and wise. We also have certain clues that George Lucas has dropped in interviews, that there may well be betrayal in the ranks of the Jedi. I would imagine that the Emperor could not defeat the Jedi without the help of corrupted or fallen Jedi.

For me, Liam Neeson is definitely the image of a great Jedi Master. Although *Rob Roy* wasn't a great film, I think it gives you a



glimpse of how he will come across in the prequels. I think we will also see more alien Jedi... maybe even a Wookiee Jedi.

I look forward to more emphasis on what the Jedi were like. We know a lot about the dark

side, but less about the light side, how it operates and is practiced. I'd like to see a full-dress depiction of the Jedi at their prime, as "the guardians of peace and justice throughout the Galaxy." ☺

Daniel Wallace covers the STAR WARS comics scene for SWGM.

MASTERS OF MOVIE MAGIC

Effects veterans at Industrial Light & Magic recall the youthful inspirations that led them to filmmaking

BY MARK COTTA VAZ



PART II: THE CREATIVE FORCE

► Today's younger generation has been raised in a media wonderland, a landscape of technological miracles—TV, electronic games, videocassettes and laser discs, CDs and CD-ROMS, computers and cyberspace. Of course, it was not always thus, as many special effects artists at Industrial Light & Magic (ILM) can testify. Although they have become pioneers and masters of amazing technology, they also represent generations that came of age before personal computers, video or the Internet.

WHEN HE WAS GROWING UP, ADMIRING RAY HARRYHAUSEN FILMS, DENNIS MUREN (CENTER) USED TO TAKE A CAMERA INTO THE MOVIE THEATER AND SNAP STILLS TO BRING HOME AND STUDY.

from several veteran ILMers on the youthful inspirations that led them to their positions as masters of movie magic.

Dennis Muren *STAR WARS* veteran, currently an award-winning senior visual effects supervisor. Supervised "full-motion dinosaurs" for *The Lost World: Jurassic Park*.

"When I was about seven, my folks started to take me to the movies. I remember loving the spectacle of *The Beast from 20,000 Fathoms* and *War of the Worlds*. One had a giant dinosaur loose in New York, the other Martian machines blowing up L.A. City Hall. About this time I got a still camera and started shooting little plastic dinosaurs and flying saucers, trying to mimic what I'd seen in the movies.

"There was no videotape then, no way to remember the movie. So I'd take my camera to the theater and try to photograph images on the screen, to take home and study. I still have the photo I took the first time I saw *The Seventh Voyage of Sinbad* that sort of shows the Cyclops.

"Then Forrest Ackerman started publishing *Famous Monsters of Filmland*. There was no other way to see movie photos except in that magazine. Then I found out there were a couple movie distribution companies where for 10 cents you could ask for still photos from movies. So I started sending away for photos of Ray Harryhausen's movies and *War of the Worlds*, and all that stuff. Looking at the stills

Many an ILMer can point to a long-ago Saturday matinee in a darkened theater, being inspired by the latest stop-motion miracles in a Ray Harryhausen film, or fondly recall watching a late-night sci-fi or horror flick on TV after fiddling with a rabbit-ear antenna.

Those seminal influences were retained on the spot. There was no opportunity to go back and freeze-frame, fast-forward or pause the action of a spectacular scene or effect on video. And yet those magical moments endured and spurred many a young viewer to grow up and pursue a career in special effects and moviemaking. Following are the reflections

was a way to recapture the moment and study it.

"Harryhausen lived in Malibu when I was growing up near Pasadena, and he was in the L.A. phone book. I was around 13 when I called him up and arranged to meet with him. My parents drove me to his house. I spent two or three hours talking to him on that visit. I went to his home probably four times before he moved to England.

"I used to call other people up, too. I visited Bill Abbott at Twentieth Century-Fox when he was shooting models on the television show *Lost in Space*. I would also visit [optical effects expert] Art Cruickshank at Disney Studios. These guys never had anybody interested enough to contact them. The business wasn't growing; if anything it was shrinking during the 1960s and '70s. Then about 1974, *Towering Inferno*, *Earthquake* and *Island at the Top of the World* all were released and began a resurgence of effects.

"Now you have a whole generation who were kids when they saw *STAR WARS* or *Return of the Jedi*. I get two or three letters a week from people who want to work at ILM. If Ray Harryhausen were making films today, everybody would want to work with him.

"My advice to those who want to get into the film industry and visual effects is to not just *think* about it. You have to *do* it. Don't be afraid to fail. There are obstacles along the way, but don't let them stop you!"

Dave Carson Veteran of *The Empire Strikes Back*, visual effects supervisor for the *Special Editions* of *Empire* and *Return of the Jedi*.

"I was about 10 years old when *The Seventh Voyage of Sinbad* came out. I thought it was the coolest movie I'd ever seen.

"Then, when I was 14 or 15, I ran across an article in *Famous Monsters of Filmland* on Ray Harryhausen. I thought, 'Wow! This is *that* movie and this is the guy who *did* that movie!' The article explained stop-motion and how Ray used puppets and miniatures and rear-screen projection. I was totally hooked and misspent my youth trying to figure out how to do that stop-motion stuff.

"Even today I'm influenced by my initial reaction to *Seventh Voyage*. All through his career, Ray cared very much about the images he made. It isn't just the stop-motion, it's the composition of the scenes. Those images stayed with me long enough to where I began to understand the technical side and I thought it was great that you could combine art and technology.

"To hold onto the memory of a film like *Sinbad* I'd do things like make clay sculptures of the Cyclops or draw pictures from the films. I'd make little sets out of papier-mâché and cardboard so I could remember a film that way. That ability to draw and sculpt is ultimately what got me into the film business.

"I've since had the opportunity to meet Ray Harryhausen several times, and each time it's a great treat. Harryhausen is most frequently mentioned as the person who inspired my co-workers. Among the younger people it's *STAR WARS*. It's strange that the *STAR WARS* films were made by people inspired by Harryhausen, and now there's the new generation of people coming to ILM who were inspired by *STAR WARS*."

DAVE CARSON
(STANDING)
AND YUSEI
UESUGI COL-
LABORATED ON
THE *STAR WARS*
TRILOGY SPE-
CIAL EDITION.



Mark Moore Art Department Creative Director, visual effects art director on the *Special Edition* of *A New Hope*.

"Ray Harryhausen was a huge influence on me. When I was little, one of my favorite Harryhausen films was *Beast from 20,000 Fathoms*. He also did stuff like *Earth Versus the Flying Saucers*. We didn't have video, so whenever those movies were on TV, I'd check them out.

"I grew up in Seattle, and we had *Nightmare Theater Double-Feature* on Friday nights on Channel

13. The best film was always the second feature, which would come on about 3 a.m., so I'd be pretty wiped out! My parents encouraged my interests, but I still had a bedtime. I remember [sneaking down to watch] *The Valley of Gwangi*, another Harryhausen film. I watched the whole thing about six inches from the TV with the volume really low.

I did get busted a couple of times, but that made it even more fun. My parents were huge movie buffs, so they understood.

"Harryhausen was fantastic, because he not only came up with the ideas, he did the effects himself. Today at the end of a movie there's seemingly hours of credits for the visual effects.

"I got to meet Harryhausen twice. I asked him what happened to the rhedosaurus from *Beast from 20,000 Fathoms*, and he said he had to dismantle it in order to do the octopus for his next movie, *It Came from Beneath the*



**AS A KID,
MARK MOORE
WAS A BIG FAN
OF THE *IONNY
QUEST* TV
SERIES.**



**BESIDES
WATCHING
MOVIES, LORNE
PETERSON WAS
INSPIRED TO
BECOME AN
EFFECTS
MASTER BY
READING ABOUT
LEONARDO
DA VINCI.**

Sea. It made me realize what a low budget he had to work with. He had one armature, and he had to take it apart to build this other creature!

"Another huge influence was the TV show *Jonny Quest*. I had a Jonny Quest Club in my neighborhood. This was in 1964, I was 11 and Jonny was about the same age, so I totally related. My dad worked for IBM, and I'd fantasize that he was a scientist like Jonny's dad—even though he wasn't. A lot of episodes had creatures in them, and I'd draw them from memory afterwards. It was a real inspiration."

Lorne Peterson *STAR WARS* veteran, model project supervisor and currently working on *STAR WARS: Episode I*.

"When I was a kid, I was into painting and drawing. But a lot of my inspiration came from reading about Leonardo da Vinci, learning that seeing was more than just opening your eyes and taking note of what was there, that there were other levels of actually seeing things. Looking back as an adult, it seems that Leonardo was very modern."

"I wasn't sculpting little monsters as a kid. It didn't even occur to me. I'd seen films like *Godzilla* and *Jason and the Argonauts*, but for me the effects were just a part of the whole adventure. In the days when I was an art student, if someone said 'effects movie,' I'd think of films like those Irwin Allen disaster movies with people screaming and boats being turned upside down. I hated them. I'd see art films like *David and Lisa*, *The Bicycle Thief* and *La Dolce Vita*. The real eye-opener in terms of sheer visuals for me was *Lawrence of Arabia*.

"After I graduated in fine arts from Long Beach State, I joined a small industrial design company. We got a contract from McDonald's to do large sculptures for a commercial featuring McDonald's theme parks next to restaurants. The sculptures [included] a 10-foot hamburger with a slide coming out the front. In school I always preferred working with three-dimensional objects. So my involvement in

model making came from being able to manipulate materials.

"Eight months after working on the McDonald's [ad], I started a small model making shop. And that was when they started doing *STAR WARS*—and they needed model makers."

John Berton Computer graphics (CG) supervisor on the *Special Edition* of *A New Hope*.

"My dad was a mathematician and my mother a musician, so there was always a high premium in our house on education. When I was a kid, man was walking on the moon for the first time, so there was an emphasis on science which led me into science fiction—which fed the idea of things that can't be presented in your own reality. And, of course, film is perfect for creating those kinds of things."

"I remember *Chiller Theater!* Every Friday at midnight, we'd be at somebody's house, staying up until all hours watching the weirdest, most bizarre science fiction films, like *Brain from Planet X* and *Destroy all Monsters*.

"The film that made a big impression on me, apart from Disney films, was *Cool Hand Luke* [1967]. It's not an effects film, but I came away going, 'Wow!' Realizing you could do something with movies besides just entertainment. And certainly *STAR WARS* was an eye-opening experience, realizing there were people who were serious about making movies with great visual effects."

"When I was at Denison, a small college in Ohio, I studied film-making. The thing that intrigued me was the ability to create illusions. The idea that you cut pieces of celluloid together in the right way to create emotional responses in people seemed the most amazing magic. To me visual effects were about telling a story that couldn't be told any other way. Which is what attracted me to visual effects and then into computer graphics as the way to create effects."

"About 1981, I was at Ohio State making experimental videos. My professor sent me to this guy named Charles Csuri. He'd been doing computer art and animation since 1964. He and his graduate students had created a photo-realistic crystal ball bouncing on a mirrored plane. That doesn't sound like much now, but in 1981 to have a completely computer-graphic construction blew my mind! We looked at

**SWASHBUCK-
LING JOHN
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ATER, DISNEY
FILMS AND A
NON-EFFECTS
CLASSIC, COOL
HAND LUKE.**



each other and said, 'Do you realize what this means? Once we develop this technology, we'll be able to create anything we want and have it look real!' Then 10 to 12 years down the line, there's *Jurassic Park!*"

Rob Coleman Joined ILM in 1993 as an animator. Credits range from *The Mask* to *Men in Black*. Currently animation supervisor on *STAR WARS: Episode I*.

"I was born in Canada in 1964, and one of the major influences on me was films produced by the National Film Board of Canada. My parents would pick up some at the library and bring them home. You could also rent 16mm Disney films, like *Dumbo*. This was all pre-video, so my mother would borrow a projector from school.

"Then we had Saturday-morning cartoons on television. I was always interested in animation, making drawings come to life, as opposed to compositing and effects. I remember watching Ray Harryhausen movies, which were totally fascinating, because I had no idea how they were done. Here were these creatures that were clearly not humans dressed in suits but were moving on their own.

"Then *STAR WARS* came out and just blew the lid off. My buddy and I sat there with our mouths open, amazed at things like the cantina scene and spaceships flying around. My dad tells me that after seeing *STAR WARS* I said, 'Okay, that's what I'm going to do with my life.'

"Before *STAR WARS*, I'd dreamed of being a Disney animator. I was one of those kids who did a lot of drawing. I'd also experiment with stop-motion animation films, making clay figures and filming with my dad's super-8 camera. It didn't have a single shutter, so you'd hit it once and maybe get four frames, another time two frames.

"When I saw *Jurassic Park*, I realized I just had to apply to ILM. They were doing such amazing stuff with character animation. So I put my reel together, sent it immediately and got hired. At the time I was in Toronto doing CG stuff like dancing soda cans for TV commercials—not the kind of things to get the creative juices flowing.

"My dad always said, 'You'll work at ILM one day.' I was like, 'Yeah, whatever.' That was a pretty proud day when I was able to take my dad out to dinner and tell him I got hired by this company."

Yusei Uesugi Digital matte artist on projects ranging from *The Young Indiana Jones Chronicles* to the *STAR WARS* Trilogy Special Edition.

BRIDGING THE GAP: An Interview with Ray Harryhausen By Michael Kogge



WHEN ONE ASKS TODAY'S special effects artists about role models and inspirations, one name tops the list—Ray Harryhausen, who learned his craft under the legendary Willis O'Brien. Harryhausen is one of the famous pioneers in visual effects, creating such amazing sequences as the skeleton warrior battle in *Jason and the Argonauts* or the six-armed Death Kali sword fight in *The Golden Voyage of Sinbad*.

However, for Harryhausen and his contemporaries, effects did not label a style of filmmaking as they do today. "Those films were never set out to be special effect films," he tells *SWGM*. "Special effects is just a means to an end of putting images onto the screen."

Furthermore, his role was not limited to animation. "My main interest was movement and animation. But many times I initiated the script and story. I wasn't the typical special effects man."

Harryhausen's stress on story motivates much of his work in animation. Although the movement of creatures like the skeletons or harpies in *Jason* appear jerky when compared to modern motion-capture and computer animation, it is this which Harryhausen believes gives the fantasy film its flavor. "You can't compare the two [styles of animation]. The computer is a tool, another way to tell a story, not a be-all and end-all. Story dictates what medium to use. Sometimes if you make a fantasy film too realistic, you lose the dreamlike quality," explains Harryhausen.

In many ways, Harryhausen is to current effects what sound and color was to film, yet still before the explosion of the computer and advent of digital filmmaking. Perhaps he best says it himself: "I tried to bridge the gap between O'Brien and ILM."

"I was always interested in painting and special effects in general, but I ultimately chose matte painting because to get into the business I needed to focus on a specific field. It also seemed the only field in which one person could be responsible for the whole process. You could help design the shot, be on location to shoot the plate and come back to the studio and create the final painting.

"The movie that inspired me was *Return of the Jedi*, which I saw when I was a student at art college



in Tokyo. I hadn't seen the other two *STAR WARS* films in a theater, but I saw *Jedi* four times. I only had a basic knowledge of effects, so I was totally fooled.

"But the real turning point was two years later when I got a copy of the book *The Art of STAR WARS: Return of the Jedi* [originally published by Ballantine Books in 1983]. The book had photographs showing miniatures and storyboards, costume design and matte paintings. I was shocked when I realized scenes, such as the docking bay in the Death Star, were paintings. I thought it had all been built in a huge sound stage. That book made me want to go to ILM.

"I entered a popular national TV program in Japan which awarded cash prizes for the person with the best costume. I made a costume that had two cardboard beetles on the back. I'd lie on my stomach and shake myself, and it'd look like the beetles were fighting each other. Well, I won the prize, a million Yen, or about \$10,000 U.S. dollars. Winning that prize is what got me to America and, ultimately, ILM."

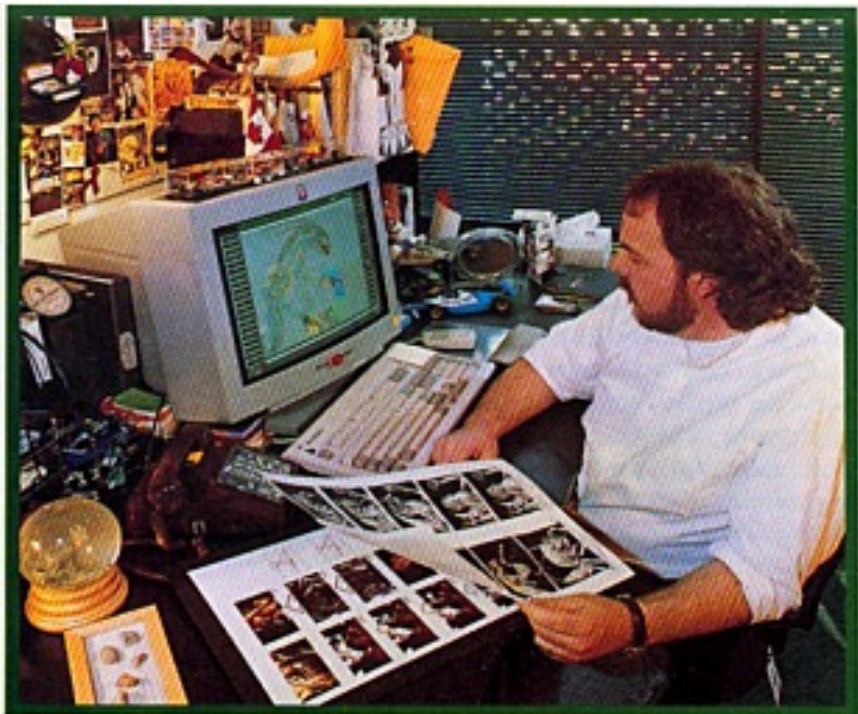
Bill George Model maker on *Blade Runner*, currently ILM co-visual effects supervisor.

"On my eighth birthday, I was taken to see *Robinson Crusoe on Mars*—and it really scared me! But it was a love/hate thing, because I *liked* being scared. There were these aliens in spaceships that moved really fast, but there was something spooky about them. Actually, I don't think I saw the aliens, so maybe it was my imagination. When I was in my early teens, growing up in San Diego, I was into *Lost in Space* and *Star Trek*, but I kind of grew out of that and got into things like motorcycles.

"Then, when I was 18 and a senior in high school, this movie called *STAR WARS* came out, and it totally blew me away. I completely went back into the sci-fi genre. I was fascinated by the art direction, the production design and especially the spaceships. I had to manifest that fascination, and the way I manifested it was by making models.

"At that time, there weren't any *STAR WARS* model kits of X-wings or TIE fighters. So I read trade publications to find out how they did special effects. I went to

**AFTER SEEING
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LIFE."**



science fiction conventions, where I met people who knew where ILM was located.

"At the time, ILM was still operating out of a warehouse in Van Nuys. It was soon after *STAR WARS* had been released and they were working on the TV show *Battlestar Galactica*. Although George Lucas wasn't involved, it was basically the ILM crew. Soon afterwards, George pulled all the key people up to the new facility in Marin County.

"I did some detective work and found out that ILM used a lot of styrene in its model shop. So that was the basic material I used. I made a vacuum former in my mom's kitchen, because you have to heat the plastic up. Then I'd connect it to an industrial-strength vacuum cleaner. Doing this taught me how to be creative, which is a real important thing if you work at ILM.

"I managed to get a job on the first *Star Trek* movie and *Blade Runner*. I was working with a model maker named Greg Jein, and one day Greg got a call from Lorne Peterson at ILM. They were gearing up, and Greg recommended me to Lorne. When I

came for an interview, I brought along a Y-wing I'd made in my kitchen. It was very realistic, highly detailed and painted. I think Lorne was a little bit impressed. I got my job at ILM in 1981.

"When I began working at ILM, I added armature and lighting to my Y-wing model. Actually, that model was later used in *Return of the Jedi*!

"I came out of the pre-video time, which was magical in that all you could go by was your perception of how you saw things. Now you've got a digital record. And we're aware of that at ILM, that people can go frame-by-frame and analyze these things.

"I moved out of the model shop years ago, moved into art direction and now I'm into effects supervising. I appreciate being able to interact with a computer, but there's still something intrinsically charming about miniatures and models, about being able to point to a physical object and say, 'That was used in a scene in *STAR WARS*.' I still make models at home. There's something about it that I enjoy." ☺

Mark Cotta Vaz regularly covers the special effects scene for SWGM.



**BILL GEORGE
STILL HAS THE
Y-WING MODEL
THAT HE FEELS
HELPED HIM
GET HIS JOB
AT ILM.**

III ➔ Jedi Knights and the ways of the Force have long held a fascination with game designers at LucasArts Entertainment Company. Fortunately for gamers, finding ways to implement the mysteries of the Jedi has never been a question of "if" but "when." After all, what *STAR WARS* fan would pass up the chance to become a member of that most venerated group?

Only recently have designers been able to transform their fascination into the games they create. The reason for this has less to do with limitations in technology and more to do with the evolution of computer games at LucasArts. The very first *STAR WARS* games were highly action- and vehicle-oriented. It's true that games like *Super Star Wars* on the 16-bit Nintendo system featured Luke Skywalker and Darth Vader, but that was as far as the Jedi connection went. When *STAR WARS* first appeared on personal computers in the early 1990s, the emphasis lay on the vehicles, and games such as *X-Wing* and *Rebel Assault* became runaway smash hits.

In recent years, LucasArts games have shifted the emphasis from vehicles to characters. This makes sense in light of the fact that most of the main characters in the *STAR WARS* films are Jedi Knights, and the upcoming prequels may explore the Jedi in greater detail. All of which has given LucasArts substantial source material.

Following are some recent games that explore the Jedi and the Force:

Yoda Stories (previewed in *SWGM* #11; Windows 95, 486/66 required minimum; available now) is the second in the series of mini graphic adventures

GAME ROOM

(designated "Desktop Adventures," the first of which starred Indiana Jones) and features Luke Skywalker and Jedi Master Yoda. In this game, players, as Luke, are sent on various quests by Yoda. In the course of each game,

which on average lasts under an hour, players can discover Obi-Wan Kenobi, who then imbues Luke with the Force. From that point, players can use the Force to obtain necessary information, open doors that otherwise won't open, make needed objects suddenly appear and, of course, get Darth Vader's attention. Players' progress is tracked through the relative number of Force points they gain throughout the game.

Star Wars Rebellion (previewed in *SWGM* #10; Windows 95, Pentium 90 minimum required; set for a winter '98 release) is a "grand" strategy game that pits the Rebel Alliance and Galactic Empire in a race for control of the galaxy. The game actually weaves the Force into the overall strategy. Characters strong in the Force, primarily Luke and Darth, have a halo effect on everything around them. For example, making Luke the head of a fleet makes the fleet stronger. Also, players should watch where they place characters. Those strong in the Force will automatically sense each other's presence if they happen to be in the same sector of planetary systems.

Masters of Teräs Käsi is a 3D fighting game for the Sony

Game KNIGHTS

Jedi Knights and the Force play an increasingly important role in LucasArts Entertainment's STAR WARS titles

BY TOM BYRON



IN MASTERS OF TERÄS KÄSI, JEDI, INCLUDING LUKE, CHALLENGE ARDEN LYN, AN ASSASSIN EMPLOYED BY DARTH VADER.



JEDI KNIGHT, THE SEQUEL TO DARK FORCES, EXPLORES THE MYSTERIOUS WAYS OF THE JEDI. THIS TIME, DARK FORCES' STAR KYLE KATARN (ABOVE) MUST BECOME A JEDI KNIGHT. ALONG THE WAY HE BATTLES JEREC (CENTER), A DARK JEDI WHO KILLED KYLE'S FATHER, MORGAN.

PlayStation (previewed in *SWGM* #12 and set for an as-you-read-this release). Jedi Knights are found in the standard guise of Luke, Darth and Leia. There's even a surprise Jedi, but she's a hidden character, so folks will simply have to play the game to find out who she is (although I can guarantee you that *STAR WARS* aficionados will be very pleased). In this game, the Jedi sees a challenge in the form of the ancient martial art of *teräs käsi*. It's a fighting style that actually uses the Force, but in different ways than the Jedi. Its "master" is Arden Lyn, a steel-armed assassin in Darth's employ. In terms of gameplay, each character is strong in the Force. In fact, the only way to implement a character's "power move" is to wait until he/she builds up enough Force energy.

Two and a half years ago, LucasArts released *Dark Forces*, an electrifying, first-person action game in which players took on the role of Rebel mercenary Kyle Katarn to infiltrate deep into the Galactic Empire. The game's popularity has become the stuff of legend, lauded for its ability to draw the player into the *STAR WARS* saga. *Dark Forces*' success naturally led to the develop-

ment of a sequel, an extraordinary work that goes way beyond simply allowing players to use a lightsaber. This one wants gamers to experience what it means to be a Jedi.

And that it does.

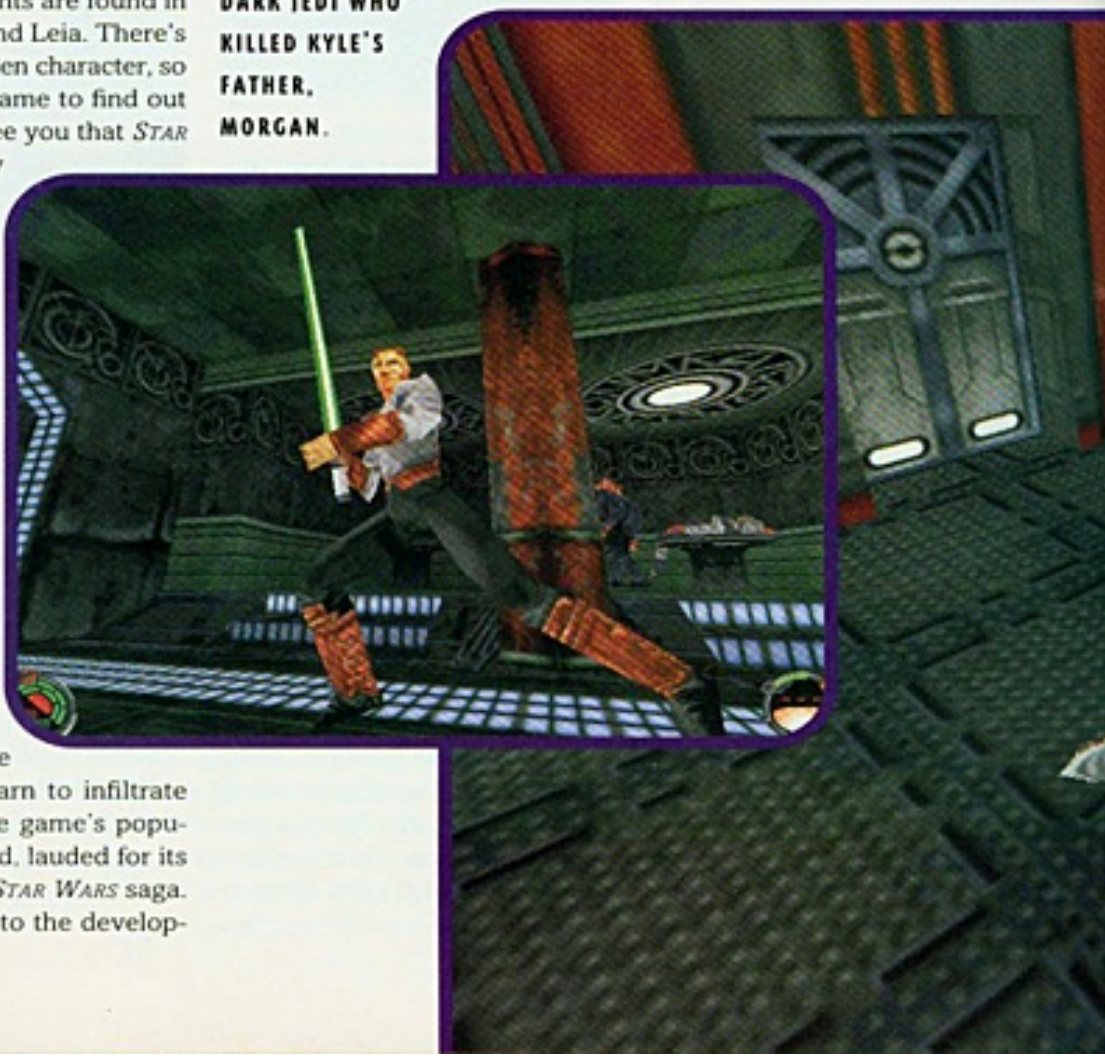
Jedi Knight: Dark Forces II (previewed in *SWGM* #8; Windows 95/Pentium 90 minimum required) is the first LucasArts Entertainment title to truly explore the mysterious ways of the Jedi. In the game, which should be on store shelves as you read this, players—again through the persona of Kyle Katarn—must become a Jedi Knight. I recently had a chance to play the game, and there's one thing I learned early on: The path to attaining Jedi Knight-hood isn't a walk in the cantina.

First, a quick summary of the story:

It is several years after *Return of the Jedi*, in which it is again okay to be a Jedi Knight. Cut to Kyle's father, Morgan Katarn, who has been murdered by Jerec, the most powerful of a band of seven Dark Jedi. Jerec is seeking to unlock the Force energy of thousands of long-dead Jedi Knights interred in a hidden Jedi burial ground. The elder Katarn died keeping the burial ground's location a secret from Jerec. Kyle must stop Jerec's evil quest and avenge his father's death.

Faced with the enormous task before him, Kyle is forced to decide his destiny. This is where you, the player, comes in.

As the game progresses, players not only have access to various Force powers, such as persuasion and energy bolts, but they must also make real



moral choices. How a person plays the game will determine whether they fall to the dark side or stay to the light path. So significant is this facet of the game that it keeps track of a player's progress through a "morality scale." Kill innocent bystanders, and your morality scale dips, making you an excellent candidate to fall victim to the dark side.

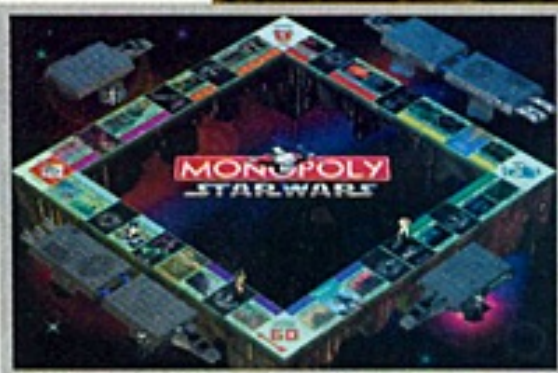
The path you choose will ultimately determine the game's outcome. But no matter which path you choose, there's plenty of fun to be had along the way. Players pick up a number of Force powers, and also make liberal use of the lightsaber. In Jedi Knight,

lightsabers are not only excellent offensive weapons, they also make great defensive moves possible. In one instance, I used the lightsaber to deflect blaster power back to the source (a Rodian character)—very cool.

Gamers will be able to be Jedi in over 20 single-player levels and against real-life foes over the Internet and Local Area Networks. Jedi Knight is probably the closest you'll ever get to becoming a Jedi. Play it, it is your destiny.

Check www.lucasarts.com for demos and previews of the above games. ☺

Tom Byron regularly covers the gaming scene for SWGM.



MONOPOLY STAR WARS

A Mix of Metaphors
That Really Works

Ask anyone if they've ever played Monopoly, and they may shoot you look that says, "Yes, and I've used a telephone, as well. What's your point?"

To *STAR WARS* computer-owning fans, that point will be greatly apparent this holiday when Hasbro releases its Monopoly Star Wars for the Windows 95 CD-ROM platform. This is the classic real estate game set in the far, far away galaxy—two trademarks that have become household names. The eight 3D characters include Luke, Leia, Boba Fett and R2-D2. Hosted by Anthony Daniels, the game also allows multiplayer sessions over the Internet.

With the success of Hasbro's existing *STAR WARS* edition of Monopoly, a CD-ROM version is sure to be a hit. My only question: Can the Rebel Alliance truly prevail by simply placing a hotel on Tatooine?

Visit the Hasbro Web site at www.hasbro.com for more information and a demo.



JEDI KNIGHT PLAYERS, AS KYLE, MUST CHOOSE BETWEEN FOLLOWING THE LIGHT SIDE OR TURNING TO THE DARK SIDE. IN FACT, THE GAME EVEN INCLUDES A "MORALITY SCALE" TO KEEP TRACK OF THE PLAYER'S PROGRESS.



SPECIAL *Effects*

We're not talking about visual wizardry, but rather the eye-popping assortment of "specialty" collectibles—from seat cushions to spinning heads—produced for STAR WARS events

BY STEVE SANSWEET

III ➔ With a fascinating new exhibition, *STAR WARS: The Magic of Myth*, appearing for a year in Washington, D. C., at the Smithsonian Institution's National Air and Space Museum, thoughts turn to some of the other shows and different venues besides theaters where *STAR WARS* has been celebrated or has provided major entertainment.

Some of the shows, such as the current exhibition, don't really offer any specialty items in the way of collectibles. In the gift shop at the Air and Space Museum, however, you will be able to pick up the new book by Mary Henderson that expands on the theme of the show. The handsome volume will also be widely available at bookstores. At a previous major exhibition of *STAR WARS* props, costumes and art a few years ago at the Yerba Buena Center in San Francisco, the major exclusive items were a small

poster that sold for \$10 and an oversized laminated one that went for \$200. There were also a few specially made Fisher Space Pens available.

Certainly the priciest show collectible is also the oldest: a poster from the 1978 *STAR WARS* concert at the Hollywood Bowl. With art by John Alvin portraying C-3PO and R2-D2 playing a variety of musical instruments, the posters on heavy paper stock originally sold for under \$20. Today this 24" x 37" beauty is one of the rarest and most sought-after *STAR WARS* posters, fetching as much as \$1,200. Zig Zag has done an authorized reprint on thinner paper, which sells for about \$10.

The most intriguing assortment of merchandise came from the George Lucas Super Live Adventure Show (GLSLA), an arena entertainment that toured Japan in 1993. It was staged by Irving Feld and Kenneth Feld Productions, the same company that brought us Ewoks on Ice a decade before GLSLA. In Japan, where it is seen both as an honor

STAR WARS STUFF

and honorable to appear in advertising, Panasonic had used the images of *STAR WARS* characters and of George Lucas himself for many years, thus making Lucas a household name throughout the country.

The arena show was a live-action event that recreated scenes from Lucasfilm's major movies including the *STAR WARS* trilogy, the Indiana Jones series, *American Graffiti* and *Tucker*. There was singing and dancing, staged fights and lots of acrobatics and special effects. The Felds had hoped to bring the show to the U.S., but that never panned out, which made the merchandise fairly scarce. The items were available in Japan only at the shows; later, some were offered through the then-Lucasfilm Fan Club.

A lot of merchandise disappeared from the kiosks during the shows, thanks to the use of some mild peer pressure. An announcer would state that in 10 minutes there would be audience participation with lightsabers, and parents rushed out to buy some so their children wouldn't feel left out. This was repeated several times during the shows, helping to sell large quantities of certain items. One of the strangest, to my eye, is a gold, vacuum-plated, plastic thingamabob that looks like a New Year's

THE LARGEST ASSORTMENT OF SPECIALTY *STAR WARS* COLLECTIBLES COME FROM THE FOUR *STAR TOURS* STORES AT DISNEY THEME PARKS. AN EXAMPLE IS THIS TIN COIN BANK FROM TOKYO DISNEYLAND.





Eve noisemaker. But it is electronic and has a moving series of LED lights. When you spin it around by holding the handle on the back, it actually seems to spell out "GEORGE LUCAS SUPER LIVE."

There were two different "Jedi Knight" lightsabers offered, a gray plastic one with a flashing light in the blade, and a gold plastic one with a blade that lights up slowly along with a steadily increasing humming sound. There was a Darth Vader voice changer shaped like the Vader mask mouthpiece. Perhaps the strangest piece, though, was a Vader swivel light on a tube with a flashing blue light underneath Vader's spinning head.

There was also a silver plastic "Sonic Blaster" with lights, sound and vibration effects, an R2-D2 and C-3PO figural LCD alarm clock and an Artoo target clock with gun. When you shoot the poor little droid, he beeps or turns off his alarm!

There were also plenty of posters, both advertising the show on billboards and public transit and for sale at the show. The rarest is the announcement poster on heavy stock with gold text and a portrait of Lucas in red; there were only 28 printed. Available at the show was a poster with a large logo, a facsimile of Lucas' autograph and a reddish photo of the producer-director wearing sunglasses.

I count at least 17 different pieces of apparel from the show, some with the GLSLA and Lucasfilm logos, one with just *STAR WARS* characters and another with scenes from several Lucasfilm productions—the same art that also appeared on posters, badges and a matching Tyvek zippered jacket. There were black or orange logo windbreakers and a heavy denim jacket with the show logo embroidered on the back. And there were at least seven polo shirts, sweatshirts and T-shirts with logos or characters on them.

There were cups and mugs, both plastic and ceramic, including one in the shape of R2-D2 which could be turned into a bank when you

THE GEORGE LUCAS SUPER LIVE ADVENTURE SHOW GENERATED A LIGHT-UP SPINNER (ABOVE) AND A PLUSH YODA.

finished your drink. There was a ladies' pocket compact mirror with the GLSLA logo, two pin-back badges, key chains and felt pennants. A colorful program book, paper and pen sets, a deck of playing cards and five different telephone cards were also made for the production.

Besides the electronic toys, there were two different-sized Ewoks made for youngsters and a plush 12" Yoda doll. There were liquid-filled glitter sticks, both plain and illuminated, with small Lucasfilm characters inside. You could also buy a large, inflatable Darth Vader bop bag. And to hold your bounty, GLSLA kindly offered for sale paper and plastic logo shopping bags, handbags and duffel bags.

As I mentioned, the Felds had some *STAR WARS* experience from their 1985 fling with Ewoks on Ice as part of its regular touring Ice Capades show. While far fewer items were offered, they include a program, four different felt pennants featuring Wick-et and Princess Kneesaa, a fiber-optic flashlight and two pin-back badges, one of which lights up.

For many longtime *STAR WARS* fans, one of their truly memorable experiences was attending the *STAR WARS* 10th Anniversary Convention on Memorial Day weekend at the Stouffer Concourse Hotel at Los Angeles International Airport. The convention was put on by Creation Conventions and *Starlog* Magazine and featured an exhibit



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of *STAR WARS* props, demonstrations by ILM magic-makers and the one-and-only convention appearance by George Lucas himself.

The convention also was a collector's paradise, featuring room after room of common and rare merchandise from the trilogy, some of which I've never seen again. Clearly, the variety and the amount has never been repeated; nothing even comes close.

The convention sponsors themselves offered a wide range of 10th Anniversary commemorative merchandise, much of which is still readily available from dealers at decent prices. The highlight was a black jacket with an embroidered 10th Anniversary logo on the back. But there were also caps, T-shirts, programs, pennants, mugs, magnetic pencil and pad holders, decorated notepads, badges, patches and a pewter logo pin.

By far the largest amount of specialty merchandise has come from the four Star Tours stores at each Walt Disney theme park. When the first ride opened in January 1987 at Disneyland in Anaheim, California, there were hardly any licensees making *STAR WARS* merchandise, so Lucasfilm and Disney launched an extensive program of exclusive park products. There was even an attempt to see if crossover merchandise would work. I have an illustration done by a Disney artist of one proposed T-shirt design: Mickey Mouse in a space suit piloting an X-wing fighter. Needless to say, the idea was deep-sixed.

But there was a ton of exclusive shirts, some of which had the individual park's name or an illustration of Rex, the errant robotic pilot of the Star Tours starspeeder. Some of the nicest items, though a bit more pricey, were jackets, many of which had the triangular Star Tours logo and the logo of the individual park. There were black and gray satin jackets from Disneyland and Disney World and a silvery satin jacket with blue piping and lots of zippers from Tokyo Disneyland. The prized item in this



**WHILE ALL THE
DISNEY PARKS
OFFERED THE
SAME
MERCHANDISE
EXCEPT FOR
INDIVIDUAL
PARK LOGOS,
EURO DISNEY
IN FRANCE
PRODUCED AN
EXCLUSIVE
SILVER POLY-
ESTER STAR
TOURS CAP**

category, however, would have to be the padded gray, embroidered "Launch Crew" jacket that was given to the ILM and Disney Imagineering employees who produced the attraction.

There were also hats for every occasion, again with and without the individual park logos. There were plastic visors; wool, cotton, nylon and corduroy baseball and painter's caps; beanies; and even a silver metallic polyester cap from Euro Disney in France. To carry your belongings, the Disney parks offered carry-alls, backpacks, fanny packs, wallets, shaving kits, book bags, sandwich bags and—from Tokyo Disneyland for the Press Opening—a zippered, black nylon briefcase.

Star Tours postcards and posters galore have been offered over the years. Among the most treasured are a long-out-of-print series of eight "travel" posters from Disneyland that featured art of Bespin, Dagobah, Hoth, Yavin, Tatooine and the forest moon of Endor. The title poster, with the original Star Tours key art, includes the headline "The Ultimate Adventure." By far the hardest poster to get would be a copy of the stone-litho attraction poster that the parks placed at the entrance to the ride; less than 100 were created for each park.

The most unusual items were offered at Tokyo Disneyland. One, a large rocket ship-like inflatable water raft with the Star Tours and Tokyo Disneyland logos, was available only as a promotional item with the purchase of a Panasonic appliance. There were hand towels and washcloths, a silk scarf, a tin bank in the shape of a space capsule and a bottle opener and spoon in brushed aluminum. Although my personal all-time favorite is a circular, black chair pad with the orange and blue Star Tours logo. It's basically a latch-hook rug—and, frankly, not that cushy to sit on.

Disney's Star Tours stores are still a decent place to find *STAR WARS* merchandise, but with the proliferation of licensees, there presently isn't much need to make more exclusive items. Still, those that already exist will make fine collectibles to remind us of that wonderful, tummy-turning first time that we rode Star Tours. ☺



SPECIAL-IZED PRICE LIST

An updated collector's guide to STAR WARS "specialty" collectibles

COMPILED BY JOSH LING

ITEM	PRICE
ICE CAPADES (1985)	
Program	10-15
Fiber-optic flashlight	10-15
Ice Capades and Ewoks triangular pennant	10-15
Wicket and Kneesaa triangular pennant	10-15
Wicket die-cut felt pennant	10-15
Kneesaa die-cut felt pennant	10-15
Ice Capades and Ewoks 3 1/2" button	3-5
Ice Capades and Ewoks 2 1/4" button, eyes light up	4-8

10TH ANNIVERSARY CONVENTION (1987)	
Star Wars (SW) 10th Anniversary cap	10-15
SW 10th T-shirt	10-15
SW 10th jacket (black w/ patch on back)	100-125
SW 10th program	5-10
SW 10th pennant	10-20
SW 10th black ceramic mug	5-15
SW 10th magnetic pad/pencil holder, blue	8-12
SW 10th magnetic pad/pencil holder, lavender	8-12
SW 10th decorated notepad	5-10
SW 10th color photos from films	5-7
SW 10th Anniversary Convention gold foil bumper sticker	1-3
SW 10th SW "First 10 years" button	4-8
SW 10th Luke and Leia button	4-8
SW 10th C-3PO and R2-D2 button	4-8
SW 10th Darth Vader button	4-8
SW 10th pewter "First 10 years" pin	10-20
SW 10th "First 10 years" patch	5-15

GEORGE LUCAS SUPER LIVE ADVENTURE (1993)	
Apparel	
Black baseball cap w/ GLSLA logo on front, Lucasfilm logo on back	20-30
Red baseball cap w/ GLSLA logo on front, Lucasfilm logo on back	20-30
White baseball cap w/ GLSLA logo on front, Lucasfilm logo on back	20-30
Painters cap w/ GLSLA characters	20-30
Painters cap w/ SW characters on white background	20-30
Tyvek cap, blue w/ Lucasfilm movie scenes	25-35
Denim jacket w/ beige sleeves and GLSLA logo embroidered on back	150-200
Black windbreaker w/ gold GLSLA logo on front and across back	45-75
Bright orange windbreaker w/ blue GLSLA logo on front and across back	45-75
Blue Tyvek zippered jacket w/ movie scenes	55-95
White polo shirt w/ GLSLA logo embroidered in red, blue and yellow	30-45
Black sweatshirt w/ gold GLSLA logo on back	30-45
Black T-shirt w/ Lucasfilm characters in purple and blue	20-30
Black T-shirt w/ vertical Star Wars (SW) logo and characters	20-30
Black T-shirt w/ SW space battle on front, SW opening crawl on back	20-30
Green T-shirt w/ Lucasfilm movie characters	20-30
White T-shirt w/ big blue GLSLA logo on front, small logo on upper back	20-30

Badges	
GLSLA 6" w/ Lucasfilm movie characters	5-15
SW 2 1/4" w/ heroes and villains against star field	5-15
Bags	
Paper shopping bag w/ SW art on one side, GLSLA on other; rope handles	5-15
Plastic shopping bag w/ SW art on one side, GLSLA on other	5-15
Black drawstring bag w/ GLSLA logo; contains white towel w/ Lucasfilm movie logos	10-20
Blue Tyvek duffel bag w/ Lucasfilm movie scenes	45-65
Black fabric handbag w/ movie characters filling letters of GLSLA	15-25
Cream fabric handbag w/ movie characters filling letters of GLSLA	15-25

Cosmetics	
Ladies pocket compact mirror w/ GLSLA logo	10-15
Containers	
R2-D2 plastic mugs and bank w/ handle and slots for straw and coins	25-40

ITEM	PRICE
Tall plastic cup w/ lid and flexi-straw w/ GLSLA logo	15-25
Small plastic mug w/ movie scenes and logo	10-15
Plastic popcorn bucket w/ lid and handle; one side is SW art and other is GLSLA art	15-25
Ceramic black cup w/ gold GLSLA logo and George Lucas picture	20-30
Electronic	
Darth Vader voice changer, shaped like Vader mouthpiece	40-65
Sonic Blaster, silver plastic w/ lights, sound and vibration	20-35
R2-D2 LCD target clock w/ gun (shoot him and he beeps), premium	75-125
R2-D2 and C-3PO figurine LCD alarm clock	55-80
LED message machine, gold plastic w/ lights that spell "George Lucas Super Live"	75-95
Darth Vader swivel light w/ blue light under Vader's spinning head	20-30
Jedi Knight lightsaber, gray plastic w/ flashing light in blade	15-25
Jedi Knight lightsaber, gold plastic w/ blade that lights up and hums	25-35
Fantasma Darth Vader watch in black padded GLSLA case	50-75

Key Chains	
Square plastic w/ GLSLA logo scenes on other side	10-15
Metal, shaped like R2-D2	10-15

Pennants	
Triangular w/ movie characters	15-25
Die-cut w/ movie characters	15-25

Posters	
28x40" Announcing GLSLA; black w/ white & gold text; red Lucas visage (x of 20)	250-400
28x40" Full-color Hino montage of Lucas films	75-125
20x29" Same as above	50-75
14x20" Transit car ad for GLSLA w/ Hino art (horizontal)	25-30
28x40" Hino art montage; running April 27-July 4	25-40
28x40" Same as above, but w/ bottom TFC band	25-40
28x40" w/ sticker for new venue and dates (Sept. 15-26)	75-100
25x35" Large logo, GL signature and reddish photo of Lucas wearing sunglasses	25-35
14x20" Cartoon of Lucas' head springing out of C-3PO body w/ Luke on his shoulders fighting Darth	15-25

Program	
GLSLA program book	25-35
GLSLA Nihon TV preproduction program (brown image of Vader on cover)	50-60

Stationery	
Pen set, 1 of 3, w/ SW art	10-20
Paper and pen set w/ GLSLA logo and movie scenes	10-20
Red plastic pen w/ GLSLA logo on side	

Telephone cards	
GLSLA logo w/ C-3PO & R2-D2	75-95
GLSLA, explosion, Luke and Indy w/ holder (no text on card)	15-25
Luke holding lightsaber (mainly SW art) w/ holder (no text on card)	15-25
Luke holding lightsaber (mainly SW art) w/ holder and GLSLA logo	15-25
GLSLA large logo on black card (from press kit)	50-60

Toys	
Plush 8" Ewok w/ cape	20-35
Plush 15" Ewok w/ cape	20-35
Plush 12" Yoda	30-45
Glitter stick w/ small images of Yoda and other Lucasfilm characters	15-25
Illuminated glitter stick w/ Mylar streamer	10-20
Large inflatable Darth Vader bob bag	25-40
"Baby" Chewie plush w/ GLSLA button (Takana)	30-40
Set of playing cards w/ GLSLA art on reverse, in plastic box	10-15

Miscellaneous	
GLSLA production press kit: phone card, preproduction photos and info folders	80-100
DISNEY STAR TOURS (1987 - present)	
BAGS, WALLETTS, ETC.	

DISNEYLAND (ANAHKIM) AND WALT DISNEY WORLD/MGM CORLANDO	
Black nylon bag w/ straps; starspeeder flying through asteroids, silver Star Tours logo	15-25
Backpack, same as above	15-25
Money pouch belly-bag, same as above	10-20

ITEM	PRICE
Wallet, same as above	10-15
Black cloth bag w/ silver sparkle logo	10-15
Black nylon barrel bag w/ blue and silver Star Tours logo	15-25
Black nylon money pouch, same as above	10-20
Black nylon shaving kit bag, same as above	10-20
Black nylon wallet, same as above	10-15

TOKYO DISNEYLAND

Black nylon briefcase for Press Opening w/ metal Star Tours Tokyo Disneyland logo and "Star Tours Travel Agency"	60-125
Black nylon ditty bag w/ metal Star Tours logo	25-40
Black nylon zippered wallet, same as above	15-25
Black nylon drawstring book bag w/ logo and Tokyo Disneyland	15-20
Gray nylon, same as above	15-20
Black nylon "sandwich" bag, same as above	10-15
Gray nylon "sandwich" bag, same as above	10-15
Black nylon circular zippered change purse w/ Star Tours logo and Tokyo Disneyland	10-15
Black vinyl belly bag w/ orange satin patch and metal riveted logo	20-35

EURO DISNEY/DISNEYLAND PARIS

Silver metallic polyester backpack w/ logo in black	20-35
Silver metallic polyester belly bag for children	15-25

BADGES, STICKERS, PATCHES, ETC.

DISNEYLAND (ANAHEIM) AND WALT DISNEY WORLD/MGM (ORLANDO)

Gray metallic bumper sticker	3-5
Silver metallic bumper sticker	5-10
Gray metallic glow-in-the-dark triangular sticker w/ logo	2-5
"3-D Holographic Stickers" pkg. w/ art of starship on backing card	5-10
White/gold triangular logo enameled pin	5-10
Star Tours "wings" pin for Press Opening	25-45
Round C-3PO Star Tours pin: "Disneyland, 35 Years of Magic"	10-20
Cardboard R2-D2 w/ pin back	4-5
Cardboard C-3PO w/ pin back	4-5
Black rectangular "Coming Soon" badge for Imagineering and ILM employees	45-65
Black logo badge	5-8
Blue logo badge	5-8
Badge w/ R2-D2, C-3PO, logo and space scene	5-10
Glow-in-the-dark badge w/ logo and Disney/MGM	5-10
Badge w/ R2-D2, C-3PO on silver; Star Tours logo and Disney/MGM	5-10
Silvery "3-D Holographic Button" on Star Tours card:	
Star Tours logo	3-5
Starship w/ logo	3-5
R2-D2 and C-3PO	3-5
Small gold triangular logo charm	25-35
White/gold triangular logo enameled key chain	3-5
Black triangle logo key chain	5-10
Two-sided holographic key chain in square plastic:	
X-wing	3-5
TIE Interceptor	3-5
Millennium Falcon	3-5
Rex	3-5
White Star Tours cloth uniform patch	15-20
Blue triangle cloth patch w/ pink and yellow Star Tours logo	5-10
Black rectangle cloth patch w/ words "Star Tours" in silver	5-10

TOKYO DISNEYLAND

Triangle glow-in-the-dark sticker w/ R2-D2, C-3PO, logo and Tokyo Disneyland	2-5
Vinyl bumper sticker w/ Rex, speeder, R2-D2 and C-3PO	3-5
Large silvery badge w/ space scene	5-10
Smaller version of above backed w/ mirror	5-12
Star Tours Tokyo Disneyland "wings" pin for Press Opening	35-55
White enameled triangle logo as key chain	5-10
Black enameled, same as above	5-10
Square Lucite key chain w/ black logo embedded	5-10
Mini slide puzzle key chain w/ C-3PO and speeder	15-30

EURO DISNEY/DISNEYLAND PARIS

Small golden C-3PO embossed pin on mouse ears	5-10
Small silver w/ blue embossed R2-D2/mouse ears	5-10
Clear plastic square key chain w/ logo and Euro Disney	10-12

ITEM	PRICE
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POSTERS/OVERSIZE CARDS

DISNEYLAND (ANAHEIM) AND WALT DISNEY WORLD/MGM (ORLANDO)

Disneyland Cast Premiere Party	40-65
Imagineering Inaugural Flight (Jan. 5)	40-65
Disneyland "Travel Poster" set:	
"The Ultimate Adventure" title poster	15-25
Bespin	15-25
Dagobah	15-25
Ender (moon)	15-25
Ender (Ewok village)	15-25
Hoth	15-25
Tatooine	15-25
Yavin	15-25
20x30" PSA/Walt Disney Travel Co. "Magical Smiles"	15-25
18x24" Same as above, but limited edition litho signed by Charles Boyer	75-100
20x30" Oldsmobile promo, celebrating 1st anniversary	5-15
20x30" Same art w/out Oldsmobile promo: "Now the Adventure is Real"	5-15
24x36" "Commemorating the Grand Opening, Jan. 13, 1990"; Image is 2 MGM candies descending stairs of flying saucer w/ Star Tours logo	5-10
18x24" Same as "Ultimate Adventure" title poster from Disneyland set, but no park name	15-25

TOKYO DISNEYLAND

33x47" Stone litho Tokyo Disneyland Star Tours "entrance" poster	1500-2500
20x30" Printed on silver Mylar: starship pursued by TIE fighters, Tokyo Disneyland on earth below, R2-D2 and C-3PO in upper right	15-25
41x114" Japan Railways 2-sheet for opening, July 12: starships flying over Cinderella's Castle	75-125
29x40" "Space Open" Japan Rail Eastern Japan Div., w/ photo of R2-D2 and C-3PO	45-60
Same as above, but no English except for Star Tours logo	45-60
Mickey's Space Fantasy: Mickey in space suit floating between R2-D2 and C-3PO	45-60
Same as above, but w/ yellow band at top announcing special day	45-60
14x20" Same as above, horizontal transit ad	45-60
23x33" Photo of boy holding Star Tours/Panasonic inflatable beach shuttle	60-75
Invitation Sale speeder, castle, Space Fantasy, Mickey and Minnie	35-45
Panasonic Fair, Dec. 1-31, w/ art of speeders	35-45
29x40" Panasonic Fair, mostly pink w/ speeder	45-55
14x20" 2 speeders over city and castle	25-35
23x33" Similar to Space Fantasy, but w/ Mickey and Minnie in front of Star Tours "National Panasonic"	20-35
23x33" Tokyo Disneyland calendar	15-25
14x20" Silvery transit ad for TV Week magazine w/ R2-D2 and C-3PO	15-25
29x40" Japan Rail Disney Vacation promo w/ small Star Tours poster in lower right	35-45
14x20" Transit ad for Nikkei Trendy magazine w/ photo story on opening of Star Tours	15-25
29x40" Mickey Mouse Sports Festival	25-40
29x40" Donald Duck's American Oldies	25-40
29x40" Travel agency poster: The Kingdom of Dreams and Magic	25-40
29x40" Disney Vacation	25-40
29x40" Campus Day from Tokyo Travel	25-40
29x40" Same as above w/ Toho Travel logo	25-40

POSTCARDS, PENNANTS

DISNEYLAND (ANAHEIM) AND WALT DISNEY WORLD/MGM (ORLANDO)

Cloth pennant	10-15
Postcards:	
Star Tours theme poster	1-3
Ender (Ewok forest home)	1-3
Bespin (Cloud City)	1-3
Tatooine (Jabba's palace)	1-3
Cloth pennant	10-15

TOKYO DISNEYLAND

Cloth pennant w/ silver edge	15-25
Foil postcards:	
Similar to Tokyo Disneyland Mylar poster	5-10
Similar to Disneyland "Ultimate Adventure" poster	5-10

EURO DISNEY/DISNEYLAND PARIS

Postcards w/ Euro Disney on reverse:	
Star Wars French poster	2-5
Empire French poster	2-5

ITEM	PRICE
Jedi french poster	2-5
Starspeeder poster w/ Star Tours and Euro Disney logos	2-5
SW photo of R2-D2 and C-3PO in ship hallway	2-5
SW close-up photo of C-3PO	2-5

MUGS, GLASSES, PLATES, ETC.

DISNEYLAND (ANAHEIM) AND WALT DISNEY WORLD/MGM (ORLANDO)	
Plastic mug	4-8
Tall silver ceramic mug	4-8
Shorter coffee silver ceramic mug	4-8
Clear plastic tumblers lined w/ pink liquid, glitter and TIE fighters; SW logo and battle scene	5-10
Tumbler w/ logo and droids	4-8
Black ceramic coffee mugs w/ red SW logo and gray ships: X-wing	5-10
TIE fighter	5-10
Imperial shuttle	5-10
Millennium Falcon	5-10
White ceramic mug w/ R2-D2	3-8
White ceramic mug w/ C-3PO	3-8

TOKYO DISNEYLAND	
White china tea/coffee cup w/ logo	10-20
Juice glass w/ logo and R2-D2, C-3PO	10-20
Boxed china "Picture Plate" similar to Mylar poster	20-35
Boxed ceramic ashtray w/ logo, R2-D2, C-3PO	15-25
Small rectangular tin tray w/ Rex, speeder in front of Death Star, R2-D2, C-3PO	15-25
Round tin ashtray w/ logo, R2-D2, C-3PO	15-25

EURO DISNEY/DISNEYLAND PARIS	
Silver ceramic coffee mug w/ logo-larger handle, different copyright	5-10

STATIONERY, PENS, PENCILS

DISNEYLAND (ANAHEIM) AND WALT DISNEY WORLD/MGM (ORLANDO)	
Ewok Color-Me cards	10-15
Black rubberized mechanical pencil	3-5
Black fat marker pen	3-5
Three pen set: R2-D2, C-3PO, Star Tours logo	5-8
Loose pens: R2-D2	3-5
C-3PO	3-5
Metalized pencils w/ Star Tours logo, starspeeder, C-3PO, R2-D2, Rex: Prism: silver, gold	1-2
Stripes: silver, gold	1-2
Stars: silver	1-2
Prismatic pens w/ SW logo, silver	3-5
Prismatic pens w/ SW logo, blue	3-5
Prismatic key-ring flashlights w/ SW logo, silver	3-5
Prismatic key-ring flashlights w/ SW logo, blue	3-5
Rubber stamp set	5-10
Notepad and pen set: pink, orange, blue on white	5-10

TOKYO DISNEYLAND	
Tin rectangular pencil case w/ Rex and front screen of speeder	15-25
Pen stand w/ round logo in lacite	15-25
Carded set of 3 black w/ silver logo pencils	10-20
Three pencils w/ speeder swinging from end: hot pink, lime green, blue	8-12
Three plastic pens w/ "Star Tours" in silver: blue, orange, black	5-12
Clear plastic ruler	5-12

MISCELLANEOUS

DISNEYLAND (ANAHEIM) AND WALT DISNEY WORLD/MGM (ORLANDO)	
Boarding pass, Jan. 8-9, 1987	15-25
Admissions bracelet, Jan. 9-11, 1987	10-15
Plush baby Ewok w/ pink shawl	10-15
Plush large Ewok w/ green shawl	12-20
Color-Me T-shirts (small pkg.: Wickert, Princess Kneesaa, Ewok group)	10-15
Color-Me T-shirts (large pkg.: Wickert, Princess Kneesaa, Ewok group, Latara, Teebo)	12-20
Rubber figures from Spain: R2-D2, C-3PO, Ewok	2-5
Rubber figures from China: R2-D2, C-3PO, Ewok, Yoda, stormtrooper, Chewbacca, Darth Vader	2-5
Star Tours Disneyland logo watch (Opening Weekend giveaway)	25-50

ITEM	PRICE
Tomorrowland Slide Set #1	5-10
Tomorrowland 3-reel Viewmaster set w/ viewer	8-12
Water bottle (black) w/ silver and blue Starspeeder and Star Tours logo	5-12
Videocassette: A Disneyland Day-Relive the Memories	12-20
1993 Disneyland color 64-page soft-cover booklet	
Clear plastic small box w/ silver R2-D2 and gold C-3PO on top and gold Star Tours logo on front, w/ M&Ms	4-8
Plastic Robot Claw w/ yellow handle and red pincers; cardboard SW sleeve and art of C-3PO	6-12
Laser Space Pistol: battery-operated w/ SW logo on aqua plastic strip; on card w/ Luke art and loose	10-20
Plush hand puppet: large Ewok w/ green shawl	12-15
Applause mini-ship danglers as key chains: Death Star	3-5
X-wing	3-5
Y-wing	3-5
Star Destroyer	3-5
Millennium Falcon	3-5
TIE fighter	3-5
Darth Vader wrist watch (black face w/ gold Vader)	10-45
Water bottle w/ black and silver logo	5-12
Magnets: R2-D2, C-3PO	3-5
Street signs: Imperial Lord/Darth Vader	5-12
HQ/X-wing Fighter Squadron	5-12
Moon of Ender/Ewok Village	5-12
Capt. Millennium Falcon/Han Solo	5-12
Comdr. Rebel Alliance/Luke Skywalker	5-12
Millennium Falcon/Battle Station	5-12

TOKYO DISNEYLAND	
Large rocket ship-like inflatable raft w/ Star Tours Tokyo Disneyland logo and Panasonic insignia	75-150
Circular chair pad (black latch-hook rug w/ logo)	35-50
Hand towels w/ embroidered logo: blue and white	8-5
Wash cloths w/ embroidered logo: blue and white	5-15
Silk scarf w/ main poster scene	15-30
Silk ad banner for opening	35-50
Telephone cards: 2 speeders flying above clouds	20-30
Starspeeder art	20-30
Silver w/ speeder and C-3PO	20-30
Press badge for July 12 opening: silver phone card in vinyl case w/ neck cord	50-75
300-piece boxed jigsaw puzzle of litho entrance poster	15-25
Space-capsule shaped litho tin bank	20-35
Black hand-held plastic mirror holder w/ mirror	10-20
Brushed aluminum bottle opener w/ logo	15-25
Brushed aluminum spoon w/ holder	15-25
Commemorative holographic watch (in plastic box w/ wings pin for press)	50-100
Opening Day cardboard press kit "briefcase" w/ press kit and 5 color slides	50-75
Mailed silver pop-up invitation to July 11 Star Tours Galaxy Party	20-35
Foil postcard in silver frame; rear has Star Tours logo/Opening July 12, 1989	5-10
Adult brown plush Ewok w/ brown shawl	20-30
Baby brown plush Ewok w/ brown shawl	15-25
Rubber figures as key chains: C-3PO, Yoda, Ewok, stormtrooper, Vader, Chewbacca	6-12

EURO DISNEY/DISNEYLAND PARIS	
Silver yo-yo w/ black Star Tours and logo	12-25
Rubber figures: R2-D2, C-3PO, Yoda, Vader, Chewbacca, stormtrooper, Ewok	5-10
Plush 9" baby Ewok w/ light salmon shawl	10-12
Small framed version of early poster: "Announcing Service from Disneyland. Star Tours. A George Lucas Adventure"	15-20

Notes: Prices assume all components present; the more mint the condition, the higher the price. Assistance provided by Jessica Ling and Steve Sansweet. Prices are in no way guaranteed by the author, Topps, Lucasfilm or licensees; they are estimates based on averages of current market prices. If you have questions, please e-mail them to joshling@pacbell.net or send them to Josh Ling, P. O. Box 291609, Los Angeles, CA 90029.

Collectibles maven STEVE SANSWEET gives expert answers to your questions about STAR WARS stuff

♦ Is Kenner ever going to release a Luke on Bespin outfit, since they did release one in the original line? And where can I find the original action figures? Are they still making them anymore? ALEX KIM, Great Falls, VA
SANSWEET: The good news, Alex, is that Kenner will soon release (it may already be out by the time you read this) a Luke on Bespin figure with a removable arm, so that you can simulate the lightsaber battle with Darth Vader. It's a very cool figure, and I'm sure you'll be pleased with it. Kenner stopped making its original figures way back in 1985 and, except for one "classic" four-pack two years ago, has no plans to remake the exact same figures that it made 15 to 20 years ago. For those, you need to search comic shops, comics, trading card and science fiction conventions and ads in specialty publications such as *Toy Shop*, *Tomart's Action Figure Digest* or *Action Figure News* and *Toy Report*. There is also a "Who'sgotem" dealer section in the recently published *STAR WARS Toys* special magazine from SWGM.

♦ I HAVE QUESTIONS ABOUT TWO STAR WARS THINGS I RECENTLY BOUGHT. THE FIRST IS AN ARTOO-DETOO VAN MODEL. IT'S A SNAP-TOGETHER KIT, AND THE DATE ON THE BOX IS 1977. WERE THERE ANY OTHER MODELS LIKE THIS MADE? I PAID \$10 FOR MINE; WHAT IS IT WORTH? I ALSO BOUGHT A DARTH VADER KEY CHAIN FOR \$3. THE PRICE ON THE PACKAGE IS \$1.99, AND IT WAS MADE IN HONG KONG BY "JUSTEN." WERE THERE ANY OTHER TYPES OF THESE MADE, AND WHAT IS THEIR WORTH? SCOTT SPENCER, Minneapolis
SANSWEET: THE ARTOO-DETOO MODEL KIT



FROM MPC CAME OUT IN 1978-79 (THE BOX HAS THE FILM COPYRIGHT DATE) AND IS ONE OF THE MORE BIZARRE STAR WARS MODELS, WITH ARTOO'S DOME POPPING THROUGH THE ROOF. IT IS ACTUALLY ONE OF THREE, THE OTHER TWO IN THE SERIES BEING THE DARTH VADER AND LUKE SKYWALKER VAN KITS. ALL ARE CURRENTLY LISTED IN TOMART'S GUIDE TO WORLDWIDE STAR WARS COLLECTIBLES (SECOND EDITION) AT \$25-\$35, COMPLETE AND IN A NEAR-MINT BOX. THE KEY CHAIN IS A BOOTLEG; IT'S "WORTH" WHATEVER YOU WERE WILLING TO PAY FOR IT.



was faced with a tough decision last year. Due to rising prices of raw materials, it either had to raise the prices of its Action Fleet sets or find some alternative to cover costs. It decided to reduce the number of figures in each Action Fleet set to three from four. Some stores still have both varieties, which certainly leads to confusion. But it isn't clear which will be the rarer or more valuable set years from now. It's possible it will be the three-figure variations if far fewer of those are made and sold. Neither is rare now.

♦ I'm a huge Princess Leia fan who hopes you can answer a few questions for me. I recently read that Kenner is coming out with at least four Princess Leia two-packs. Is this true? What are the tentative release dates? There is supposed to be a Leia/R2-D2 two-pack, but will it be a new Leia figure or a re-release of the original? Also, when is the 12" Leia doll supposed to hit the stores? I've been waiting for her, along with the Leia/Endor gear and speeder bike, but haven't had any luck yet. Will there be other 12" Leias? Finally, any idea when the Leia cookie jar is going to be released? TAMMY CLARK, Camillus, NY
SANSWEET: Tammy signed her letter "a frustrated Leia addict," but there's no need for the frustration. As a result of the Star Wars Trilogy Special Edition, Hasbro/Kenner has seen an upswing in the number of female buyers both young and young-at-heart. So it is revving up its Leia line, as detailed in our sister publication, *STAR WARS Toys*. Many of the new figures—to be shipped during 1998—will have rooted hair and fabric clothing. The second figures in the packs will be re-sculpted and different than existing figures in various ways. All the Leia figures will be new, with a beautiful new face sculpt. The Leia 12" doll and Leia/speeder bike set both shipped in August and should be available at most large stores now or in the near future. Additional 12" Leias will depend on demand for the first one. And the magnificent Star Jars Leia cookie jar should ship sometime next year.

COLLECTORS' COMLINK

GOT A STAR WARS COLLECTIBLES QUESTION? Looking for some special item that may or may not exist?

Want to know how much your treasured trilogy toy is worth? Just want to vent about collecting? Send your letters—about collectibles only—to Collectors' Comlink, Dept. SWGM, P. O. Box 291609, Los Angeles, CA 90029, or to our e-mail address: swgmtpops@aol.com. Time won't allow individual replies, but we'll answer questions of broadest interest in the magazine each issue. Letters may be edited for length and clarity.

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MONEY BACK GUARANTEE

ASTG-97

THE Fine Artist Of Collecting

*In the Land Down Under, Catherine Scholtz
has spent years searching high and low for all sorts of
STAR WARS treasures* BY SHANE MORRISSEY

► Catherine Scholtz, a 30-year-old Australian artist, will always remember the first time she saw *STAR WARS*. Her mother took her soon after it opened, and she was impressed by the long lines outside the theater, something she had never seen before in South Australia. But that paled in comparison to what she saw on the screen: a great story and believable aliens, among other things. "Seeing *STAR WARS* was like the door being opened to my imagination," Catherine says today. "It was real movie magic."

What's more, the movie sparked within Catherine a desire to collect *STAR WARS* memorabilia, so that she could "connect to the film and have it at home with me. I guess it's part of my genes."

She began collecting in earnest when *The Empire Strikes Back* came out in 1980. With her mother and younger brother in tow, Catherine would go off to Sunday-morning swap meets, garage sales, fairs and other markets, splitting her family into three scouting units to ferret out *STAR WARS* items. They'd scan every area three times, often picking up items in good condition and at reasonable prices. Catherine would gather all her pocket money and even work small jobs to be able to buy collectibles.

Catherine has since expanded her expeditions to include toy stores, science fiction shops, fan conventions and auctions. She belongs to *STAR WARS* clubs and subscribes to fan publications. She also takes advantage of mail-order services, dealers and her extensive network of contacts and word of mouth. Over the years, she has learned to barter and has developed a keen sense of striking just the right deal while trying to avoid doubling up on items—not an easy task with such a large collection.

It's tough keeping up with—and investing in—the wide range of *STAR WARS* collectibles currently in the marketplace. To help, Catherine works two part-



time jobs. "I love the chase, the possibility of finding some treasure at a bargain price," she says. "I guess I am a bit different from the usual collector. I'm a woman, but I collect like the boys and know as much as they do. I also have learned that if you want something bad enough, you will get it. It happens to me all the time."

And, oh, yes, there's something else about *STAR WARS* that's affected Catherine's personal life. That's how she met her husband, Steve. She gave him a beat-up Boba Fett doll, an act of kindness that rekindled his then-waning love for the saga and gave them something to talk about for hours on end.

Catherine's collection fills their entire house, plus the garage and even spills into her mother's place. One medium-size bedroom is stacked floor to ceiling with boxed *STAR WARS* items. There are also many glass cabinets and multiple bookshelves filled with items on display.

Catherine loves to get lost in her collection. "It's like Christmas," she says. "I also love sharing it with children and trading with other fans. It is great to connect with a complete stranger if he or she is a *STAR WARS* fan."

Catherine can't recall how much money she has spent on her passion, but reckons, "Rent money has sometimes been spent, but I guess I might be able to retire on it". Her mother recognized the value of the collection and has always supported her along the way. Her father, who had reservations at first, now also supports her. "Mum was my mobile bank and took me to search for *STAR WARS* items," Catherine laughs. "Dad just shook his head in despair."

Times have changed, and today it's almost impossible to find the bargains that once existed. Catherine dislikes dealers who are in it only for the money and not for the love of *STAR WARS*. It would be next to impossible for somebody to try to start up a near-complete *STAR WARS* collection today, she contends. With more buyers and less old stock, it is now a very competitive market in some areas.

Among the main strengths of Catherine's *STAR WARS* collection are

FANTASTIC FANS

four complete sets of 12" dolls (except for her Han Solo dolls, which don't have their medals); the entire original 3 3/4" action figure collection from Toltoys (the Australian affiliate of Kenner); a complete Power of the Force action figure series; the Hamilton collector plates; and movie posters, photos, books, magazines, rolls of wallpaper, badges, records, toys and playsets, cake tins, clocks, clothing, sheets, towels, face washers, curtains, pillow slips....

In fact, Catherine possesses nearly everything that was licensed in Australia and a large amount of what's been marketed in the U.S. Catherine's motto: "If it has *STAR WARS* on it, I get it." The pride of her collection is a full replica stormtrooper costume and the *Revenge of the Jedi* one-sheet movie poster. Throw in her husband's own impressive *STAR WARS* collection, and the couple has an assortment that ranks near the top Down Under. It's been growing for more than 16 years and there's no end in sight.

With the *STAR WARS* prequels looming, Catherine is looking forward to a new range of collectibles. "It will be different," she says, "a new ball game with new characters, worlds, droids and such. I hope there are more female heroines with lots of costumes!"

While Catherine has learned how to store and protect her collection, she laments that certain items are deteriorating over time. Some blister-pack bubbles are turning brown, some plastics used in the action figures are oozing slimy, sticky substances and some rubber



CATHERINE'S APPRECIATION OF FINE ART DREW HER TO A PORTRAIT OF YODA. SHE ALSO ADMIRES FINE CRAFTSMANSHIP, WHICH IS ABUNDANTLY EVIDENT IN HER ENDOR COLLECTION.

parts are breaking down. But all is not lost, as most of her *STAR WARS* items are stored in sealed boxes, away from damaging sunlight and heat, resting in mint condition. Catherine's dream is to one day open a *STAR WARS* museum in South Australia so more people can share her collection.

She appreciates the craftsmanship and artistry that go into the making of a *STAR WARS* collectible and loves the fine art series of Topps trading cards (*STAR WARS* Galaxy New Visions) for those reasons. She also considers quality, appeal and presentation of a product to be important. Part of Catherine's collection was photographed and published in *Tomart's Price Guide to Worldwide STAR WARS Collectibles*.

There is one item that has eluded Catherine: "A personalized, signed photo from George Lucas, and seeing him sign it so I would know it is not a fake!" With her dedication and strong will, just about anything is possible. ☺

Shane Morrissey is director of Star Walking, "The *STAR WARS* Appreciation Society of Australia."

Jedi TRIVIA QUIZ

THE JEDI were the guardians of justice and freedom in the galaxy. YOU are the guardian of great knowledge, which now will be put to the test. Use your wisdom to answer these questions. Then, if you correctly do so, unscramble the circled letters to reveal the Bonus Answer (hint: It preceded the New Order). Mail your answers to us, and we'll place all correct entries into a random drawing for some great *STAR WARS* prizes. May the Force be with you!

JEDI FACTS (all answers begin with the word JEDI)

- 1) This legendary artifact appears as a palm-sized glowing cube of crystalline formulations and hardware.
- 2) The philosophy that sums up the beliefs of the Jedi Knights.
- 3) Only the most powerful Jedi can be called this.

THE JEDI CIRCLE (complete this circle using logic)

- 4) This Jedi taught (#6)
- 5) This Jedi taught (#4)
- 6) The above (#5) also completed (#4's) training of this Jedi's son.

FEMALE JEDI

- 7) This Jedi passed this item (#1) to Princess Leia after recognizing the potential of the Jedi-to-be.
- 8) Great, great, great, great grandmother of #7 and an important Jedi in her own right.

EVIL JEDI

- 9) This Dark Jedi clone was recruited by Grand Admiral Thrawn to help rebuild the Empire.
- 10) This former senator's rise to power included the nearly complete elimination of the Jedi Knights.

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____
- 10) _____

BONUS ANSWER

1 GRAND PRIZE *Return of the Jedi* 24-karat gold collector's card, courtesy of Authentic Images

2 FIRST PRIZES *Return of the Jedi* Collectible Film Cel, courtesy of Willitts Design

3 SECOND PRIZES *Tales of the Jedi* trade paperback book, courtesy of Dark Horse Comics

19 THIRD PRIZES Uncut sheet of etched foil cards from *Star Wars* Galaxy III, courtesy of Topps

Entries must be received by **March 1, 1998**. One entry per person. Answers will appear in Issue #15; winners will be notified by mail. Photocopies or handwritten copies of this contest are acceptable. Sorry, no e-mail entries.

Name _____ Birth Date _____

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MAIL YOUR ENTRY TO: Contest #13, *STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004

ANSWERS TO "Darth Vader Trivia Quiz" in Issue #11: 1) Leia Organa; 2) Han Solo; 3) Anakin Solo; 4) David Prowse; 5) Sebastian Shaw; 6) James Earl Jones; 7) Anakin Skywalker; 8) Obi-Wan Kenobi; 9) Bail Organa; 10) Grand Moff Tarkin; 11) Admiral Motti; 12) Zuckuss. BONUS ANSWER: "You Were Right"

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St. Vincent, B.W.I. — Star Wars fans and collectors are suddenly scrambling to obtain a new Limited Edition 9 Stamp set that has just been issued to commemorate the 20th Anniversary of the most popular motion pictures of all time.

"Collector demand for these stamps has been unbelievable," stated John Van Emden of the International Collectors Society, distributor of the stamps in the U.S. and national clearinghouse for Star Wars collectibles. "The Star Wars Trilogy has been a spectacular experience for all of us, and collectors know this will be their only opportunity to get actual government issued legal tender stamps that are both beautiful and rare. In fact, we're nearly sold out."

Collectors are already predicting that in the near future these Star Wars stamps will be far more sought after and be more desirable than the United States Elvis stamp, the most popular commemorative postage stamp of all time.

"Over 500 million Elvis stamps have been

issued. When you compare that to these Star Wars stamps, which are crafted in silver foil in a Limited Edition of just thousands worldwide, you can see the irresistible appeal that these stamps have to collectors and Star Wars fans," added Van Emden.

Each of the nine stamps is about four times the size of a regular U.S. postage stamp. They're legal for postage in St. Vincent and are recognized by every postal authority around the world.

Gotta have 'em? They are available for a short time at \$9.95 (plus \$3 p&h) for the complete set of nine colorful stamps, accompanied by a numbered Certificate of Authenticity and the free pocket guide, "99 Little Known Facts About Star Wars." The most you can buy is six sets. Send your check or money order to ICS, 3600 Crondall Lane, Suite 100CGSW, Owings Mills, Maryland 21117. To order by credit card, call toll free 1-800-305-0033.



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THE JEDI

"For more than a thousand generations, the Jedi Knights were the guardians of peace and justice in the Old Republic..."

By BILL SMITH

The Ancient Jedi Knights

The Old Republic endured for more than 20,000 years, protected by the Jedi knights, who acted as its guardians, emissaries, warriors and peacemakers. With the Force as their ally, the Jedi could accomplish amazing feats. They could sense disturbances in the Force across thousands of light-years. They were masters of diplomacy and skilled in combat; a single Jedi could defeat a score of ordinary soldiers. ■ Many famous Jedi fought in the Sith War, which took place 4,000 years before the birth of Luke Skywalker. ■ Nomi Sunrider helped lead the Jedi to victory against Ekar Kum, the Dark Lord of the Sith. Her daughter, Vima Sunrider, also became a great Jedi. ■ Ulic Qel-Droma was a powerful Jedi, but he turned to the dark side and joined Ekar Kum. Ulic eventually returned to the light. ■ Master Oodan-Urr fought the Sith in a great conflict 1,000 years earlier. A scholar and historian, Oodan-Urr presided over Jedi assemblies and provided counsel during the Sith War. ■ Master Ood Sharr was a renowned teacher, but his greatest act was to preserve many Jedi artifacts when the planet Ossus was consumed by a supernova. Ood placed himself in a state of suspended animation and reawakened 4,000 years later when Luke Skywalker arrived on Ossus.

The Fall of the Jedi

Many opposed the Old Republic, including gangsters such as Bogga the Hutt, pirate marauders and mysterious entities like the Mandalorians. The most dangerous foes were young Jedi who'd been seduced by the dark side of the Force and became dreaded Dark Jedi. ■ The greatest of these opponents were the Sith. In the distant past, these Dark Jedi fled to a remote part of the galaxy and built a vast empire, but were destroyed by the Jedi when they attacked the Old Republic. ■ A thousand years later, the evil of the Sith returned. Two young Jedi—Ekar Kum and Ulic Qel-Droma—were overwhelmed by the dark side and embraced the Sith ways. Kum, the new Dark Lord of the Sith, nearly exterminated the Jedi, but was stopped in a titanic battle at Yavin Four. ■ After millennia of prosperity, the Old Republic had become decadent. In this time of corruption, Senator Palpatine became Senate leader and then declared himself Emperor, seizing control and eliminating all resistance. ■ To cement his control, the Emperor orchestrated the destruction of the Jedi. His missions—including former Jedi Anakin Skywalker, who had become Darth Vader, Dark Lord of the Sith—eradicated the Jedi. Their libraries were destroyed. Families of the Jedi, with bloodlines rich in Force potential, were wiped out. ■ A great darkness dominated the galaxy. ■ Emperor Palpatine's plan was not entirely successful. Anakin's former mentor, Obi-Wan Kenobi, escaped and hid Anakin's twin children, Luke and Leia Skywalker. ■ Obi-Wan's instructor, the wise Master Yoda, also survived. He watched from afar as Luke grew from child to man. Yoda knew that the future rested on this brave but brash youth who had the potential to destroy the Emperor—or to turn to the dark side as had his father.

Return of the Jedi

Luke Skywalker learned the ways of the Jedi knights and fulfilled his destiny by destroying the Emperor. Luke was the first of a new generation of Jedi Knights. ■ With the Empire gone and the New Republic established, Luke knew that the Jedi Knights were needed to preserve freedom. He discovered Jedi records aboard the wreckage of the ancient ship *Chau'vnter* and contained within an ancient Jedi Holocron. ■ Luke founded his Jedi academy, or praxeum, and recruited students from across the galaxy. The early days of the academy were filled with turmoil and conflict, but these Jedi students continued their studies, mastering the Force as Luke had so many years earlier. ■ Jedi such as Kirana Ti, Dorsk 86 (and later Dorsk 88), Kam Solusar, Cilghal and Tiense defended the New Republic from its enemies. In the decade that followed, the Jedi academy accepted many students, including Luke's niece, Jaina Solo, and his nephew, Jacen and Anakin Solo. ■ Luke Skywalker ushered in a grand era for the Jedi Knights. Like the Jedi of old, these new Jedi defended the Republic and protect the freedom of the people of the galaxy.

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KYP DURRON*



DARTH VADER & OBI-WAN KENOBI

